Lucy Cavendish College

The Music Classroom as Epistemological Amphitheatre? Assemblages of Adolescent Perceptions and Practices of Composing Creativities.

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Abstract:
This empirical study has researched the perceptions and practices of adolescent composing creativities from the perspectives of three inter-related music-making communities. The research comprises three studies: young adults, year nine adolescents and music teachers. The design for the research sits within the interpretivist paradigm and uses qualitative methodologies. Each study constitutes a phenomenological case study and uses a number of methods to create data. Initial findings from the first two case studies were shared with the participants in study three as part of embedded triangulation within the research. Research methods included observation, semi-formal interviews, focus group interviews and smartphone voice recording evaluations.

The research has aimed to make visible the multiplicity of entanglements concerning perceptions and practices of composing creativities, access routes and identities that influence interactions in the music classroom. It considers the collisions of epistemologies and ontologies that are present within the music classroom and the consequent intersections with adolescent behaviours and identities. It further considers how these aspects are entangled with socio-cultural values and the possible reproduction of social stratification within the classroom. It makes visible the ways in which teachers' practices adapt and negotiate different musical knowledges whilst supporting adolescent development and world-view.

The research concludes by exploring how findings from the study suggest future considerations for 'liquid' and signature pedagogies and classroom environment, alongside a broadening definition of composing creativities whilst challenging the dominance of neo-liberal influences on education. It affirms that music teachers function at the centre of a patchwork of visible and invisible forces, working reflexively and co-creatively. Finally, the research considers implications for initial teacher training and teacher professional development within a context of school partnerships.

PREFACE:

This dissertation is the result of my own work and includes nothing which is the outcome of work done in collaboration except as declared in the Preface and specified in the text.

It is not substantially the same as any that I have submitted, or, is being concurrently submitted for a degree or diploma or other qualification at the University of Cambridge or any other University or similar institution except as declared in the Preface and specified in the text. I further state that no substantial part of my dissertation has already been submitted, or, is being concurrently submitted for any such degree, diploma or other qualification at the University of Cambridge or any other University or similar institution except as declared in the Preface and specified in the text

It does not exceed the prescribed word limit for the relevant Degree Committee. For more information on the word limits for the respective Degree Committee.

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CHAPTER FIVE: STUDY TWO, ADOLESCENTS – FINDINGS AND DISCUSSION

CHAPTER SIX: STUDY THREE, TEACHERS – FINDINGS AND DISCUSSION

PART THREE: THEMATICS, CONCLUSIONS and IMPLICATIONS

CHAPTER SEVEN: NARRATIVES AND CONNECTIONS

LIST OF TEXTBOXES:

LIST OF TABLES:

LIST OF FIGURES:

CHAPTER ONE: INTRODUCTION

The following chapter is a personal narrative account of the beginning of the process of my Ed D journey. It finishes with a summary of the overall stance and perspective. It is included here so that the reader may share my thinking and my decisions *in* action as well as *on* action (Schulman 1991), along with an insight into my own professional identities and personal worlds.

As a result, it signals my intention to honour my underpinning beliefs (through professional experience) and claims (through research evidence) that creative growth is achieved through taking risks (Sawyer 2011 et al). This includes 'risks' with the high stakes investment and pursuit of the doctoral journey, acknowledging that growth along the way can feel uncomfortable (evidence of challenge) but exciting (motivational). Following Peshkin's (1988) quest to discover the nature of personal 'subjectivities' which become part of the research investigation itself, the beliefs and claims are evidence of my own subjectivities, or personal values, which shape not only the creation of data from observation but also my own 'voices' which appear throughout the presentation of the investigation. Any changes of tense in my writing, for example, from past tense (commentator) to historic present tense (dynamic protagonist), are intended to present an aspect of reflexivity, conveying the energy and action of that particular 'event' (chapters four, five and six).

Furthermore, my motivation to research a complex and often confusing area of professional practice (see section 2.2) led me to want to work with year nine adolescents. At the start of the research journey, research into year nine seemed hard to find in comparison with other year groups: I was motivated to address that situation. Perhaps because in my own secondary school teaching practice I had always relished the fragilities and confusions of relationships with adolescents that underpin so much of their interests and achievements in music, composing specifically.

In addition, I was curious to 'test' any findings from adolescent practice itself (study two, chapter five) against two other interconnected perspectives: from teachers (study three, chapter six) and also from young adults who would

provide a distanced perspective (study one, chapter four). The details of the design are described and critiqued in chapter three.

A researching professional is open and responsive to the situations being researched, open to changing decisions because of emerging evidence which is not antithetical to reliable and valid enquiry. Researching the professional context and nature of composing creativities true to the nature of the activity (Swanwick 1999 et al) is increasingly significant at this point in our collective political, economic and cultural context because it offers a way of challenging two particular generally espoused and public policy assumptions about music and education.

The first challenge is to the notion that creative arts work cannot be assessed 'objectively' (that is, by a straightforward causal metric) and has less academic and economic value as a result. The community of researching professional practitioners are in a strong place to make visible, and share in professional and public communities, the nature and complexities of the artistic domain, offering understanding and developing knowledge in terms of the distinctive ways of making sense of the world (chapter seven). It is shaped and driven by my own subjectivities concerning pedagogies and artistic practices (section 1.2, table 1.1).

The second challenge is less visible and relates to a reluctance by public policy creators to admit to the value of the researching professional (as evidenced by the tone of writing and the privilege of some cited research over other research in public policy documents), implying that there are questions over the distance between researcher and researched. I could speculate that it is also associated with an implied attack on the notion of teachers as professionals and the value of theorising from practice, as evidenced by the volume of centrally initiated changes across education policy and practice (chapters eight and nine). The challenge derives from my own subjectivities concerning disconnects between political policies and artistic practices (Savage 2007).

Being mindful of all these considerations has been an engaging and challenging journey. My intention is to communicate clearly my contribution to the field, not only to those whose predisposition is to ‘colour outside the lines’ but also to those for whom such a notion produces apoplexy.

1.1 Positions and Values

I am a musician…

'All research is written from somewhere, and where matters '(Thomson 2016, p.1, accessed 03/03/2016)

I grew up in sixties' and seventies' England. The eldest child of parents who had survived the privations and chaos of the second world war during their own formative years and who were the beneficiaries of the comprehensive restructuring of Britain after those years of devastation. It is easy to overlook the long period of time during which this rebuilding took place and fully understand the personal, social and political aspirations which shaped young adult lives at that time. The aspiration to escape from the poverty and the tedium of a working-class future was driven in part, by public policy. It was the time when education and drive could be rewarded with a more comfortable future than the one your own parents had experienced.

The time when personal future was driven not just by education but by business management structures which facilitated social mobility (Goldthorpe 2016) through the structuring of small incremental steps towards personal, social and economic promotion that allowed for accompanying subtle enculturation so vital for the next step upwards.

Text box 1.1 Parental influence on researcher identity

Examples, my father, left school at 14 years with a school certificate, started work as an apprentice toolmaker in a large business, gradually worked his way up, through trade union shop steward to managing director. All the time, studying and moving forward……

My mother, left school at 14 years, started work in private service as assistant to the nursery nurse, married at 19 years, one child, marriage failed, not able to divorce, set up home with second serious partner, changed surname by deedpoll in order to have two further children (I was the first) without causing a scandal. Finally divorced and remarried in 1963, part-time accounting and child care jobs, divorce again in mid 1970s, finally found refuge as part of a religious cult…..

At least, this is the 'legend' of my background, the one which I was born into and bought into and it shaped the way I stumbled into playing the piano at the age of ten…

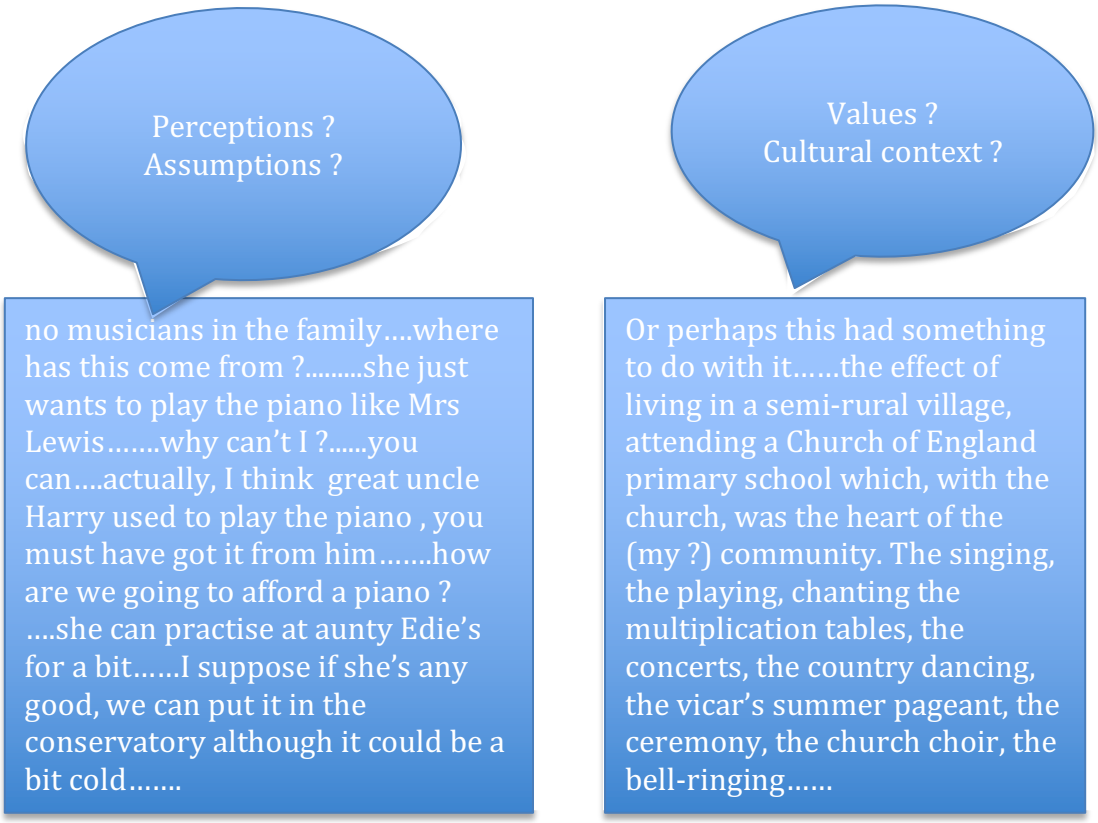


Figure 1.2 Socio-cultural context of researcher

…and thus became a core aspect of my identity, as Bourne (1978) has said, my 'functional life script'. I would add to that, the longitude and warp of my identity and being.

I am a musician. This means that my whole way of understanding the world is underpinned by musical experiences. I entered the world of music through playing and then in adolescence through writing songs, through accompanying other performers, through arranging (re-forming) others' music, through singing, through church tower bell-ringing. My understanding and shaping of the world is derived from total immersion across a broad range of music, and

an understanding of musical creations as both a total universe and a textured cloth of small and larger patterns and musical arteries.

Out of this totality of music, my musical centre of gravity revolves around two interlocking musical trinities: Bjork-Radiohead-PJ Harvey and Britten-Ravel-Mozart. I write this acknowledging how identity is shaped by many social interactions (Erikson 1968, Head 1997) and a person's developmental psychology. I acknowledge too that the meaningful relationship one has with particular musicians and artists reflect the relationships between socio-cultural factors and other life experiences (Crockett and Silbereisen 2000) and possibly how a person wishes to present their selves to others, to shape external conceptions of their identity.

I therefore locate the premise, creative conception and execution of this research within a specific western classical and progressive popular musical background, the researcher a product of a particular time from parents who were not particularly bothered by conformity (in fact, were more likely to challenge…) and would only rarely and reluctantly accept barriers to achieving what they wanted in their efforts to improve quality of life.

Text box 1.3 Researcher education history in socio-cultural context

I am the first and only person in my total extended family to experience higher education…….and it was me who sought it and found ways to make it happen from within the political, social, economic and cultural contexts of the late 20th century.

I am a professional…

Being a professional, a music educator has added the lines of latitude and the weft to a working life concerned with the education of adolescents and the training of teachers. It seemed a totally natural progression for me to fuse my joyous world of music with the education universe. Natural, because the drive was to share and ignite the enthusiasm in others….and to teach more successfully than I had been taught at times. My own teacher training was

challenging, inspiring and a total experience (which I found rewarding and puzzling at the same time). Reflecting back, I realize that, in many ways, I had been prepared well for my career: total immersion in the philosophy, psychology and sociology of music education, grounded in research, together with the modeling of practice and the critical evaluation of my own emerging, hesitant practice (via video recording of teaching and peer critique). At the same time, development of myself as a musician was paramount although in reality this meant the development of performance and instrumental skills – composing was a minor concern, although at least it was evident.

Having qualified, my first teaching post was as a solo teacher in charge of music in a school with pupils that had many socio-economic challenges and cultural issues. Music could not have been more irrelevant to their lives, and so my job was not only to find a place for music but to create a curriculum which I had been formulating during my training and wanted to enact from the start.

Looking back, the key factor to acknowledge in my professional survival was that for nearly two years, the head teacher supported my attendance at a large-scale university research and CPD project (Music in the Multi-cultural Curriculum. University of Reading, coordinated by Gordon Cox, 1983-85) which galvanized my involvement in different musical experiences and helped me to become part of the local music education community and networks.

We know from more recent research on teacher retention that newly qualified teachers need continued supportive professional development. It is key to addressing the needs of new teachers as it helps to embed them in the profession, thus consolidating their shifting identities as a teacher and educational professional (Wilson and Deaney 2010). The project I was involved with expanded the scope of the music curriculum I was developing and provided further opportunities for me to share and expand my practice.

It could be said that, in terms of my professional identity, I was achieving a satisfying autonomy (Head 1997) which set the pattern for much of my career. The model of professionalism for affecting educational currency has at its heart

the application of research enquiry and endeavour, springing from the context of practice and the social constructions of young people and school and remaining immersed in both worlds. Longitude and latitude, warp and weft…

I have extensive and varied experience of many teaching contexts. I am a professional because I am defined by my ability to manage the exceptions to the rule as well as the typicalities (a specific conception, Hargreaves and Fullan 2012). I am a professional because I have extensive teaching 'case histories' which have shaped my perceptions, values and practices for the benefit of learners and other teachers (Schulman 1991). The fact that I am a professional means that I am a researching professional. Being a researching professional requires a reflexive perspective as I cannot exempt myself completely from the social dynamics and social construction of understanding taking place in the music classroom.

Summary –

a. My background as a researching professional derives from the particular situational context of my formative education and musical experiences. This is located within the white working class/middle class socio-economic aspirational context of the latter half of the twentieth century in south-east England.
b. My experiences lead me to conclude that being a professional is defined by the ability to address exceptional circumstances alongside typical circumstances (Hargreaves and Fullan 2012), thus adding to the development of understanding through creating new case knowledge (McIntyre 1986) (initial discussion in chapters four, five and six).
c. My identity and potential biases contribute towards the framing of the research rationale and design which will have been shaped by the 'interventions' of pre-service training and professional development, alongside the musical cultures within which I have been immersed (chapter three).
d. As a researching professional and a reflexive practitioner, my biases may also frame the subsequent analysis, discussion and theorizing from

the research work. I include myself as a partial subject in this professional research (chapters seven, eight and nine).

1.2 Aims of the research

As part of the rationale for the research project, I cite here two case histories which could be described as provocations for the research. However, when citing personal stories or cases, it should be remembered that, 'As narrative inquirers construct accounts of their childhood, they are often given the status of objective fact…the texts are contextual reconstructions of events.' (Clandinin & Connelly 2000 p.118).

It is important to recognise another aspect of reflection articulated by Savage (2007) building on Peshkin's (1988) proposal that researchers need to identify their 'subjectivities' to address the ways in which data and results may be influenced by these personal biases. Furthermore, confronting one's own subjectivities enables the researcher to understand the values which shape core conceptions upon which pedagogic practices are enacted (Savage 2007).

The following two case histories illustrate my reasoning for the research project and illustrate the ways in which the researcher's subjectivities shape assumptions and premises for investigative work. They are the beginning of my researching professional EdD journey.

Case one - composing as an organic, artistic, holistic endeavour

I was working with a group of about fifteen 13 to 16-year-old pupils for an entire weekend composing the music for a school production of Macbeth. Many of the adolescents were musically experienced because they were instrumentalists but were at different levels of ability. Others were musically experienced from being rock and pop musicians. Some of the adolescents did not have either type of musical experience but contributed to composing creativities in school and outside of it. They all enjoyed composing activities and wanted to contribute to this aspect of the play.

The director of the play and I agreed that this was not to be a series of sound effects but a genuine musical score with the music playing a key role in setting the atmosphere and signposting sentient moments. Individual compositions were created as well as sections in which key themes were interwoven and fused to reflect the drama. The students worked together improvising, sharing ideas, playing bits of other music, talking about the play until the work achieved its final shape. They worked in large groups and broke off into small groups. When we were all satisfied with (and proud of) the music, as a co-creating composing community, it was recorded for further editing and synthesis.

Why is this case/narrative/story relevant here? Because the compositions that the students created were imaginative, holistic and were able to 'stand-alone' without the play, as composing artefacts and not sound effects. Once integrated into the drama, they gained another life – fulfilling the brief totally, resulting in a high quality, creative production which was commented upon positively by parents and other artists alike. The complete score was greater than the sum of its parts (even though these parts were a real achievement in terms of composing creativities).

Text box 1.4 Summary of musical underpinning for research rationale

Composing creativities are conceived of as a whole, its creators having sufficient command of and confidence with different aspects of its constituent parts to realise their ideas. I wanted to explore in greater detail how this happens in school as well as the connections to other external opportunities for composing creativities.

Case two – a secondary school music classroom, policy pressures and the atomisation of composing creativities

I was observing a secondary school music lesson taught by an ex-student of a few years ago. She was a 'good' student who became a 'good' music teacher: she grasped all the ideas and was imaginative in her application of them to children's musical learning interests and needs throughout her training.

The lesson centred around a composing task – I was dismayed by the way in which an essentially interesting activity had been 'atomised' in its linking to sub-levels of the National Curriculum descriptors. Assessment did not include the sense of the 'whole' or how the activity hung together as music, which was a key aspect of her pre-service training. Composing had been reduced to a series of small, demonstrable elements, which seemed as unmusical as it was possible to get within my professional perspective.

Why is this case cited here? Perhaps because it challenged my own professional identity as an effective secondary music teacher trainer: I was dismayed at her practice. I could rationalise it by saying that she was under great pressure at school to fit in with the abiding assessment protocols at her school. I could tell myself that this was untypical practice (one look at other aspects in the department confirmed my disappointment). However, I could not dismiss it because I felt that her preservice training must have been missing something. It set me a challenge to find the way to explain deeper reasons for the experience and rethink my teacher training approach. It was central to the rationale for including a teacher perspective in the design of my research, whether that perspective was to be communicated by the teachers themselves or, more interesting still, by triangulating with the perceptions from adolescents and from the reflective commentary from young adults.

Text box 1.5 Summary of professional underpinning for research rationale

These two cases speak to my perceptions and values: the first case is congruent with my professional values and practices; the second case is not. Both cases underpin the rationale for my research.

These cases provoked questions around which the research was built. For example, what are the perceptions and practices of teachers and learners concerning composing creativities? To what extent are the practices of composing a holistic activity? What are the effects on adolescent motivation of

atomizing composing creativities? What are the policy pressures on teachers to do so? What are the practices of adolescent composing creativities?

I am a researching professional……

I am a researching professional beginning to clarify and make visible, through this introduction, the particular nature of the research that follows. It is reflexive, alive and rooted in valid qualitative research protocols. It is rigorous and creative, offering contributions to the field whilst acknowledging that it is a stage in a more extended journey concerning the pedagogies of composing activities for adolescents, teachers within the wider community and for preservice teachers in school partnership training contexts as well as university campus-based settings.

The processes of the research are shaped by my 'subjectivities' (Peshkin 1988, Savage 2007) and take the form of a series of 'voices' which drive the analysis, discussion and theorising which become the final phase of the investigation.

Table 1.1 Researcher 'subjectivities' or personal "I's"

Subjectivity/personal "I"	*(Thematic) Voice*
Musically diverse background	Challenge to stratification of musical knowledges and models perpetuating cultural dominance.
Insecure musical identity	'Outsider' in relation to professional growth in traditional institutions.
Political analyst and critic	Challenge to political and economic models which misunderstand and marginalize arts practices.
Pedagogic inclusivity	Challenge typical 'music studies' approach to classroom practice.
Artistic idealist and reformer	Restructure classroom relationships

As a researching professional, I acknowledge the subjectivities and voices as a particular and uniquely valid part of the investigation.

Through considering the range of epistemological and ontological aspects of composing creativities as part of the project, the research aims to illuminate and consider a number of perspectives concerning the perceptions and practices of adolescent learning and teaching with regard to composing creativities. Residing behind the aims are a number of questions:

a. What are adolescents' perceptions of composing creativities? *(Paynter 2000, Green 2002, Folkestad 2007, Burnard 2012.)*
b. How are adolescent perceptions and practices of composing creativities made visible in the classroom? *(Green 2008, Galton 2010, Finney and Laurence 2013, Allsup 2016.)*
c. Are there issues of teacher confidence influencing the pedagogies of composing creativities? *(Wilson and Deaney 2010.)*
d. What can be learned about teachers' experiences of composing creativities in pre-service training and further professional development? *(McIntyre 1986, Paynter 2000, Fautley and Daubney 2015, Philpott and Wright 2018).)*
e. What are the public policy pressures which influence the facilitation of composing creativities in schools which may result in abstracted, atomistic teaching? *(Burnard 2012, Savage 2013, Stahl, Burnard and Perkins 2017)*

It is the purpose of this research project to investigate and explore these questions and to identify and make visible, through a reflexive relationship with the research activities, further assumptions and influences.

The aim of the research is to design an enquiry which furthers understanding of the ways in which adolescents engage with composing creativities in school and to make visible their perceptions and practices concerning composing creativities.

I want to investigate composing creativities because they are a key part of the synthesis of understanding musical concepts, skills and knowledge – the nexus of musical understanding and creativity (Paynter 2000, Elliott 2018).

Text box 1.6 Researcher perceptions and values

Composing creativities, not composition…….
…….a dynamic ,inclusive, co-constructive process.

PART ONE: REVIEW OF THE LITERATURE AND RESEARCH DESIGN

This section presents a selective view of the literature which relates to the shaping of the research questions and the emerging design of the research project.

CHAPTER TWO: REVIEW OF THE LITERATURE

2.1 Composing Creativities

The literatures concerning composing creativities are diverse and are written historically from the perspective of Western European Classical cultures (Schenker 1935, Meyer 1956, Reimer 1970 et al) and more recently from the wider perspectives of popular and global musics (Green 2002, Schippers 2010 et al). A recent development has been the creation of digital and social media genres which have opened up opportunities and practices which offer challenges to music practitioners in the classroom (Folkestad 1998 et al).

It is this current organic perspective that has prompted a specific use of the terms ‘composition’ and ‘composing’ throughout this investigation. The term ‘composition’ is used to infer a finished product often in relation to more historical writing concerning this activity in music education communities. It implies notions of a published artefact and is often a product of formal academic study. The term ‘composing’ implies a dynamic process which may include activity within and between social groups. ‘Composing’ captures ideas of processes which may present as ‘unfinished’ in a formal sense, offering the opportunity to ‘re-form’ the work. The particular usage of these terms indicates the preferred stance of the researcher throughout the investigation.

The following review surveys three areas which are an invisible but driving force in the secondary music classroom with the aim of providing a knowledge base for the articulation of the research questions that underpin the study.

2.1.1 Perceptions of composing creativities

During the latter half of the twentieth century, the literature which captures the perceptions of composing creativities was built on the term 'composition' which implies a particular finished artefact and was allied to notions of the lone male composer writing down musical ideas in staff notation for ensembles central to the WEC genres. This pervasive image was central to the subsequent analysis and perpetuation of composition techniques and mythology which became embedded in academic and general culture (Burnard 2012).

However, during an earlier period, philosophers writing about creativity, art and music considered ideas of symbolic representation in composing (Langer 1953) finding a congruence between the forms of human feeling and forms in music, rather than the forms of language. Ideas from this time concerning composing developed from linking sound with symbol thus generating further creative possibilities through the collision of symbols (Langer 1942/1982). The idea of composing (music) as a mode of symbolic communication resonates in the later work of developmental psychologists exploring multiple intelligences (Gardner 1993). Music itself is given the status of a distinctive form. Other writers looked specifically at deconstructing relationships both within forms of music and between culture and context (Meyer 1956).

Reviewing the subsequent literature indicates that perceptions (and therefore subsequent conceptions) of composing could be tentatively grouped into three perspectives which build on and add to the broadening perception of composing. These reflect the changing context and development of ideas about music allied to developing understanding in psychology, philosophy and sociology. The three perspectives could be broadly categorized as arising from **structural perceptions** (allied to notions of elements of music and arrangement), those arising from **linear and 'propulsive' perceptions** (incorporating ideas of improvisation and flow) and those arising more recently from technological and digital developments resulting in **vertical perceptions** of composing creativities (incorporating notions of compound elements, samples and patterns as the basis for musical design).

Aligning with the work of developmental psychologists such as Piaget (1955), and accepting that music is a mode of sound and symbol, *structural perceptions* of composing begin at the point where the concrete stage of development has ended and the abstract begins. In other words, the development of feeling and 'affect' aligns with the beginning of abstracted modes of thought (Sloboda 1985). Symbolism is a function of internal representation.

Key to Sloboda's theories is the creation of symbolic internal representations and the role of memory in perceiving patterns and structures in this process, and therefore is relevant to understanding the development of formal pedagogies. Human beings recall chunks of occurrences (including pauses and spacings) and the more experienced humans become (i.e. in terms of familiarity with sounds and music in general), the more they are able to identify (mentally mark) frequently occurring strategic/common patterns from any input. Music has much patterning and structure: the difference between a musical novice and a musical master is said to be the number and complexity of structural features which can be 'internally represented' at any one time (Sloboda 1985). Other influential music education writers who have harnessed the structural perspective include the work of Swanwick (1979) whose analysis and theories built on the work of Dewey (1934), Reid (1969), Bruner (1972) and influenced the idea of composing for all pupils in school. Ideas further expanded in the work of Swanwick and Taylor (1982). It is important to remember that such theories are deeply embedded within the WEC orchestral cultures and have influenced policies concerning curriculum, pedagogy and assessment of progress issues, for example the National Curriculum (1988).

Furthermore, the roots of structural analysis theories can be traced back to the work of Schenker (1935) who was an early proponent of the idea that the ability to form abstract underlying representations underpins human behaviour in relation to music. Schenker believed that a real insight into how humans create meaning from music is gained through examining the structure of music. Musical meaning is conveyed by the particular order and combination of the elements of music within longer sequences of music. A detailed description of Schenker's theory cannot be included here but it is useful for music educators

tracing the genesis and appeal of a structural approach to music learning, detecting an underlying order and fluency, and the teaching of composing.

Given that these ideas were being discussed during an academic context which was concerned with developmental psychology and cognitive psychology, issues of skill development were also identified (Gardner and Wolf 1983). Human development was perceived in terms of streams of skill acquisition which were allied to 'streams of symbolisation' and fluidity. This example demonstrates an increasing emergence of the place of skill development alongside the ability to symbolize, and so takes its place within a particular 'common universe of discourse in art' (Meyer 1956).

However, long-term structural goals were more important for Sloboda in that he states 'fluency is less important (in a composition) than long-term structural goals' (Sloboda 1985 p.149)

Although in referring to this comment, one begins to ask questions concerning an emergent perceptual overlap in terms of the differences between improvisation-type composing and creating a composing artefact. Does this imply a continuum of skills and approaches or more complex circular interconnections? The implications of these perceptions for the learning and teaching of adolescents will be explored more extensively in a further section.

Structural perspectives of music grew to embrace the validity of the design process and problem-solving model as underpinning pedagogic practice, gaining importance from early research by Newell, Shaw and Simon (1962). It is the idea of solution-generating processes and broad understandings of enquiry which can be seen to resonate with structural perceptions of compositional processes. It is the process of moulding and perfecting ideas within an overall structure achieving a defined objective.

Developing further the idea of the composing process as a problem-solving model, Burnard and Younker (2004) conceptualise composing as a medium, and as a dialogue between concept and material which switches between

divergent and convergent thinking as part of the process (Burnard and Younker 2004).

This prefigures the work of Odena and Welch (2009) in terms of a realized process of imaginative and enquiring thinking. Their description and analysis of individual composing pathways contributes to our understanding of the ways in which problem-solving and the ideas of creativity are interconnected through the practices of composing.

Summary of structural perceptions of composing creativities:

- structural definitions of composing align with developments in philosophy and psychology
- these derive from analyses of Western European Classical music predominantly and from perceptions of musical elements
- process models of creative design and problem-solving have been adopted by many music education practitioners as they resonate with the structural nature of schooling and as such have a place within learning, teaching and classroom pedagogy.

The perception of composing as more *fluid, linear and holistic* is explored by Serafine (1988) whose work defines thinking in music through understanding the underlying cognitive processes acting upon unified music artefacts. This challenges earlier more structural theories which infer or advocate a predominantly atomistic approach through the teaching of the 'elements of music' which could be found in earlier research in music and thus is linked to structural ideas. In this way, her work resonates with Swanwick's (1999) ideas of acknowledging musical gestures, character and 'flow' (Czsikhentmihalyi 1990) and points towards Paynter's work (2000) noting the importance to young composers of the 'felt' durations and proportions of their work, as an indicator of the success of the composition. In other words, these researchers broadened the debate by acknowledging the importance of sensing space and feeling within time.

Moving further, Paynter's research (2000) developed the discourse by linking the process to the students' experience of music and acknowledged that the intention behind composing creativities cannot be divorced from context or the specific site of practice (Bernstein 1982/2000, Bourdieu 1996) in terms of patterns, forms, tonalities and the cultural context for the composing work. Intention is defined as conscious and unconscious decision-making (from previously internalized understanding) illuminating what Barrett (2011) calls the development of musical thought and practice shaped by formal and informal institutions, teacher agency and learner agency. More recent research (Kenny 2014) explores communities of musical practice as a favourable opportunity to develop meaningful musical experience because the inter-relatedness of musical and social interaction is at the core of the activity. Such communities comprise artists, adults and students engaged in acts of joint creative enterprise.

Paynter's insights and practices (1970) further emphasised understanding composing creativities as events and not artefacts. His work was developed within the context of the personal exploration movement during the late sixties alongside the pursuit of more 'exotic' experiences by other cultural practitioners. Similarly, Paynter's work offered an alternative model for music education in school which addressed a growing student disengagement with school music as part of a challenge to post-war establishment dominance. These practices enabled a further expansion of the discourse, enabling the inclusion of studies of children's classroom practice of composing to expand the ideas of making meaning in music (Burnard 2000 and 2004) and for more informal popular music genres to be acknowledged as valued composing activities (Green 2008). These practices, from the wider cultural experience of children and adolescents, bring together an increasing number of diverse practices and genres into the analysis and deconstruction of composing creativities.

Many of these ideas have arisen from the developmental psychology of Hargreaves (1986), the cognitive psychology of Bruner (1990 and 1996), into the socially constructed perspectives of Polanyi (1966) and Vygotsky (1930,

1960 in 1978). In addition, a type of cultural psychology has been identified more recently which has aimed to demonstrate the interrelationship between cultural practices, meanings and human agency, and the ways in which these aspects reinforce and sustain each other (Barratt 2011). The practices and meanings are made up of psychological processes and structures, and so learning constitutes engagement between these processes and structures with culturally specific systems of meanings and practices.

Summary of linear and holistic perceptions of composing creativities:

- research in developmental psychology, cognitive psychology and cultural psychology have contributed to the broadening of perceptions concerning composing creativities
- the emergence of the social construction of knowledge and understanding expands the discourse surrounding composing creativities by highlighting the role of human interactions and experiences as part of making meaning
- composing creativities encompass many sites of learning
- ideas concerning 'flow', immersive activities, internalized representations of sounds and spaces have added to the complexities surrounding perceptions of composing activities.

The recent developments in technology and digital learning platforms have expanded opportunities for composing and the settings for composing creativities. Technological and digital developments have enabled samples and patches to be used as creative motifs for composing activities. It has occasioned perceptions of composing creativities which may be described as *vertical perceptions of composing.* These perceptions are based on incorporating notions of compound elements, samples and patterns as the foundations for musical design.

Computer-based music technology, along with digital and social composing platforms are new settings used by adolescents and young adults to engage with new practices of composing (Folkestad 1998). From examining a range of

compositions from Canada, UK and Australia, Folkestad's work identified three general models of composing. They included linear pathways, recursive pathways and regulated pathways (composers had a strong conception of the whole composition).

For the purposes of this review, two findings stand out for this writer. The researcher notes that lack of formal instruction (cf. structural perceptions of composing, usually directed by the teacher) in order to engage in composing work did not affect the occurrence of divergent or convergent thinking. Furthermore, the research indicated that individual pupils naturally elected a balance of constraints and freedom, as creative boundaries that guided and governed compositional strategies. The word 'naturally' implies the internalization of previous experiences and the enculturation process. It links to the previously described structural and linear perceptions as artefact (Sloboda 1985, NC curriculum for music 1988) and presentation (Paynter 2000). In addition, research by Mellor (2008) also demonstrated how adolescents irrespective of their previous musical experiences constructed perceptions of their own creativity and musical identity through computer-based composing creativities.

Computer-based composing creativities provide greater control and command of the musical materials and ideas for adolescents (Dammers 2013). It is often a way for individual adolescents to create, opening up further access routes from diverse cultures for more adolescents, because it does not necessarily rely upon individual instrumental performing abilities or playing with a live ensemble of instrumentalists to compose and create. Thus computer-based music technology can change the dynamic of composing creativities, as it allows digital storage of patterns and other materials which can be developed as desired.

The development of digital learning platforms and social media platforms which now include live streaming on YouTube brings a globalised perspective and audience to the composing work of adolescents (Thibeault 2018). It brings a new meaning to the ideas of mass media and consumerism, and enables young

composers to develop diverse approaches to creating which are not directed by teachers (Bruner 1996). The worldwide web has created new opportunities to develop social purposes for learning and communities of practice (Lave and Wenger 1991). Composers such as Bjork have provided open access to individual tracks from her album Biophilia, developed as iPad applications so that anybody can reconfigure them or use them to compose further pieces. The cost is minimal and is an example of a recent digital open access approach to a composer's work released into global cultures. Previous to this, at a time when digital technology was not as developed, Brian Eno released tracks from his solo albums for wider development and further creative activity.

Summary of vertical perceptions of composing creativities:

- have arisen through developments in mobile technologies and digital learning platforms
- offer a further development from single elements to compound samples and patterns
- offer opportunities of open access for adolescents from the diverse communities which are found in English schools
- provide opportunities for intersections of musical knowledges

2.1.2 Composing creativities in the context of school music

How do these perceptions of composing influence practices within education? The review in the previous section demonstrated how the perceptions of composing creativities have broadened and become more complex through a number of intersections. It includes socio-cultural interface with diverse musical knowledges, developments in psychology, technological and digital learning possibilities and a movement towards constructivist analyses of learning.

To go further, composing creativities in the school music room will consider key aspects concerning different perspectives and practices: composing as an artefact (composition) or a learning process (composing creativities), composing as an individual enterprise or understanding developed through

experiences in a community context, composing from within the context of a dominant WEC culture or from within and across other cultural practices. This next section of the review considers how these aspects have shaped the composing classroom.

Starting with an earlier analysis of 'established composers' and from a more conservative context, Mateos-Moreno (2011) comments on the practices of Hindemith (1948), Schoenberg (1942) and Boulanger (1985/1981). With the exception of the latter, these composers believed in adherence to the rules of western harmony, the fundamentals of learning the technique and logic of musical construction through development of a sense of form and ear-training. Schoenberg equates the craft of musical composition with language (cf. Langer 1958) and both he and Hindemith were concerned that their students were steeped in traditional mastery of the craft. However, this should not be seen as constituting content knowledge as the aim was to develop creativity. Boulanger believed in learning through playing and through developing the musical personality of the student so that the student is able to find their own artistic path. According to Mateos-Moreno (2011), these three composers/teachers believed the challenges for the composer to be developing practical instrumental abilities, familiarity with the repertoire through playing and listening, and uncovering the hidden processes and qualities of a musical work which go beyond the rules. It is a systematic process which stresses advanced levels of technical skills with a thorough understanding of repertoire: it is a conservatoire model of learning.

Contemporary WEC music could be said to be preoccupied with individuality and novelty and is therefore diverse. In this context it is difficult to identify a clear agenda for training – should the old rules be disregarded? This is a question which resonates with teaching composing with adolescents as it concerns how to develop the individuality of the student when interests and preoccupations are not shared by the teacher.

Continuing further, the last point leads us to ponder an observation by Cole (1996) that formal education assumes that children assume a new way of life

outside their main community i.e. that there are two worlds of learning, institution-based and non-institutional upon which our understandings of teaching and learning are based. However, as identified previously, changing social worlds and the growth of technologies are challenging this idea. Contemporary life experiences challenge the notion that childhood is a time of adult dependency – at least in terms of learning (Barratt 2011) These comments could be compared with musical learning and training in other cultures.

Pedagogy cannot be disentangled from the specific music tradition within which it functions (Schippers 2010), nor from its contexts and underlying value systems. Hence comparisons with the relationship between master and novice as the central tenet for musical learning and transmission in the music of some Eastern cultures. Extending the idea further, learning and practice are intertwined (Folkestad 2005) in a continuous 'dialogue' of music making. In this light the role of the teacher is as a facilitator, constructing an enabling culture of composing learning (Bruner 1996), negotiating the nature of the established (formal) environment (Wiggins 2011).

Research concerning the scaffolding of young songwriters (Wiggins 2011) provides evidence that children compose within a preconceived notion of what songs should sound like, derived from pop music enculturation. This work demonstrates how a teacher can influence the nature of the learning environment through becoming part of the learning community, as a co-constructor of learning (Galton 2010). This point echoes Lave and Wenger (1991) in noting that the purpose of the teacher scaffolding the composing work fulfills musical purposes as well as social ones. It highlights a challenge to the teaching of composing in that there can be tensions between teacher support and learner agency – the pedagogic dynamic between developing mastery and creating singularity (individuality), the teacher as a facilitator of a child's developing autonomy rather than as an arbiter of unquestionable 'truths' within cultural canons.

Does the setting for learning influence pedagogy and practice? Formal settings require learning directed by the teacher in places such as schools, private

teaching practice and conservatoires. Whereas informal settings involve a more organic teaching process often in community or social environments (Schippers 2010) The process blurs the line between teaching and learning as the latter often involves digital platforms, recordings and access to software, and thus not dependent upon direct teaching (Barratt 2011), providing further evidence of the social construction of learning.

The learning styles of musicians in non-formal settings in particular pop musicians have been researched by Green (2002). The work is underpinned by the idea that the nature of music constitutes a balance between group activities and solitary activities. What is so interesting about the findings in terms of how pupils learn to compose and composing methodology, is the inter-relationship between the development of composing skills and performing skills (playing covers and copying recordings are building blocks in developing compositional skills i.e. repertoire learning) and how it challenges our understanding of concepts such as 'improvisation' and 'composition' (finalised compositions are often memorised improvisations). Acknowledging the cultural context for any composing work, Green states that playing and copying others' work still has to be situated within a style – historically constructed norms – for it to be valid, which implies similar acquired musical knowledge and processes to those discussed in Burnard and Younker (2004) concerning individual composing pathways.

Further ideas concerning teacher facilitation in the music classroom can be found in Schippers' (2010) analysis of a range of different cluster methods of teaching. This is presented along a continuum moving from atomistic and tangible concepts and elements towards more holistic and aural-based processes, correlating with ideas and pedagogy associated with formal and informal settings. Referencing the work of Hofstede (1998) in his comparison of international values, the fifth dimension concerning the level of avoidance and tolerance of uncertainty is worth considering in terms of composing pedagogy. It resonates with the ways in which teachers manage creative risk-taking.

Music teaching in UK schools is built on assumptions concerning a body, or bodies, of musical knowledge and skills. Implicit within this conception is that it is fixed and located around the western arthouse 'cultural canon'. Challenging this conception, Burnard comments that 'music teacher knowledge is a social construction shaped by the particular national educational system wherein it functions' (Burnard 2012 p.100),

adding that music teacher knowledge is generally *received* knowledge rather than knowledge *created* by music teachers for teaching and learning.

It is relevant in terms of laying claim to the planned learning in music lessons. The history of music curriculum content in the UK is characterized by the addition of more musical knowledges: orchestral music, 'pop' music, Indian music etc until music teachers can be heard to complain that they 'can't fit it all in' which suggests a dysfunctional model of music teaching that further aggravates the discontinuity between curriculum music knowledge and the everyday experience of many young people (Burnard 2012). It also results in a certain 'Balkanisation' (Hargreaves and Fullan 2012) of music interest groups competing for preservation via the curriculum. Such a dysfunctional model of music learning and teaching has arisen because of a misunderstanding of the process of learning. It has resulted in a curriculum which has turned into a 'music studies' model, perhaps betraying a view of learning which is exclusively transactional in nature and therefore open to 'overload' in terms of content.

In the Swedish music education system, Mateiro and Westvall (2013) describe how the context for music learning revolves around the young learner, developing musical understanding and learning, creating their own music and communicating their musical thinking. It is seen as central to the development of the child. What is particularly interesting to note is that children are encouraged from an early age to bring their own music to the lesson. The system is youth-focused and learner-focused, promoting the interests of young people.

How might teachers negotiate change? Teachers adapt to change in these ways: they maintain their way of teaching (which they have personally experienced) within the context of origin; they completely assume the style of teaching of the host environment; they adopt a mix of the two traditions and may add new elements picked up through others.

The negotiation of change references the work of Ebbinghaus (1885) and the subsequent developments in the interleaving of learning for practitioners and how pedagogic change happens within the curriculum. However, Hofstede (1998) also contributes the idea that our notion of music for its own sake (and therefore the value of composing) betrays the aesthetic liberal values of western art intertwined with specific social class values and not those of communities. Could this tension also be present in many classrooms? Does not the tension relate to confusion concerning the purpose of music in the school curriculum and therefore composing creativities too?

In considering the inclusive aspect of music education, Burnard et al (2008) discuss the way in which teacher values and strategies shape a 'subject narrative' that develops the co-construction of the learning environment, 'designing learning experiences which capture intrinsic motivation and learner agency'. I have already commented upon Wiggins (2011) research earlier in this review which discusses similar issues. Definitions of creativity, according to Odena and Welch (2009) inform not only a wider understanding of composing within the field of artistic human endeavour but also school-based curriculum methodology, where it becomes 'imaginative thinking' and thus a dynamic process where composer intentions and ideas are realized, and values are inferred.

Although the premise of a problem-solving task can be organized in different ways, it is worth being mindful of the comment by Burnard and Younker (2004) that part of the worth of the problem-solving model/the design process is that it fits neatly into schooling as it is more conducive to assessment processes rather than evaluating artistic merit (Fautley and Daubney 2015).

Additional research undertaken by Berkley (2001) with GCSE pupils exemplifies the issue through discussing the problem-solving process applied to composing tasks observed in the classroom. Whilst noting the pressure for process to become product at this stage (because of the public exam board specifications), the research infers that progression in composing can be detected where 'motor and cognitive skills associated with each part of the composing process develop', foregrounding the role of the teacher in skill development as part of the learning process. Berkley's subsequent analysis and development of the teacher's role and methodology (2004) considers the interplay between diagnostic assessment of pupils' composing ideas and predictive analysis: the process of discussion between pupil and teacher which supports the realisation of pupil ideas through offering suggestions, and hints towards developing self-reflective evaluative judgments, contributing to the provisional nature of initial ideas. She notes that these are moderated by teacher values. It is another example of the way in which teachers and adolescents construct meaning and understanding together.

Consider also the contribution to our understanding of composing practices through examining composers' own writings and what Ericsson and Simon (1980) describe as verbalisations made concurrent with the act (i.e. considering verbal reports as data).

Sloboda (1985) comments that the consideration of sketches reveals signs of competence and functions as a vital resource for the enabling and shaping of the compositional process. Do we consider this as part of contemporary pedagogy, noting that a sketch may take the form of an audio note on a recorder or smartphone? Furthermore, is a sketch just an aide-memoire and therefore has a different meaning for the composer and the teacher? Sloboda notes that we should consider the time between sketches, asking the question to what extent does significant compositional thought take place when a composer records nothing i.e. between sketches? Ericsson and Simon (1980) refer to what we know about conscious and unconscious processes, and to what can be recalled and what not. Teachers need to consider a range of evidence when trying to gain greater insight into composing creativities and the intentions of

their pupils. To reference Polanyi (1966) ‘We can know far more than we can tell’ (in Burnard 2000).

From a range of research we perceive that learning is a series of negotiated meanings between learners and also learners and teachers, and that teachers’ assumptions concerning improvising and composing are integral to how they are taught (Burnard 2000). Furthermore, pedagogy needs to facilitate children encountering music in a range of settings in order to appreciate and value the diverse nature of music.

Encountering diverse musics resonates with Blacking’s (1987) work which comments that progress in music learning should be encouraged through encountering the familiar and then making sense of the unfamiliar. ‘Familiar’ is taken to refer to WEC culture and therefore our own immediate cultural context whereas ‘unfamiliar’ refers to a wider exploration of diverse musical cultures and peoples. His perspective offers a subtle counterpoint to Paynter and Aston’s work (1970). Blacking’s perspective encourages a less ethnocentric view of the curriculum rather than a curriculum which has a more structural basis and is modeled upon encountering the simple before the complex (relating to a straight line upward and cumulative trajectory of learning). His is a sociological perspective of learning.

Summary of composing creativities in the context of school music:

- the classroom hosts the intersections of diverse composing practices
- this includes notions of composing creativities as process, artefact, skills and knowledges
- the development of technology and digital learning platforms have added further composing opportunities for adolescents including digital sketches and audio notes facilitated by smartphones and web storage areas in school
- methodologies of learning include repertoire approaches and ‘sonic tools’ approaches across cultures

- the predominant power structure concerns teachers teaching before learners learning (in much composing literature) which presents a particular perspective of the co-construction of learning

2.2 MAKING MEANING AND DEVELOPING UNDERSTANDING

2.2.1 Adolescent learning and social construction

Two questions run through Folkestad's work (1998) which will be reviewed in this section: what characterises creative thinking and learning in composition and what do composing creativities contribute to music learning?

The practices that are part of composing creativities are a way in which previous musical ideas and understanding are synthesized to embody newer meanings. The embodiment of meaning through social construction involves the processes of cognition. In particular, observation and imitation require inner representations of behaviours which allow the adolescent to perform that behaviour (Heaven 1994/2001) thus creating an embodiment of that meaning. In Piagetian analysis (1983) the learner needs opportunities to function at a concrete level of operations as part of the process of internalizing/embodying meaning and so facilitating formal (abstract) operations. Thus we return to ideas of learning through practice (Dewey 1934 et al).

Composing itself is an embodied experience (Armstrong 2011) in that it makes sense of and re-forms musical ideas and understandings. Composing is a 'lived experience' and not an abstraction for adolescents.

Moving further from the earlier discussion, Green's (2002) research into how popular musicians learn is important for the music education community as it explores the way in which many 'untutored' young people approach composing. It begins to signal a development in our understanding away from teachers' teaching and controlling towards how learners learn. Kenny and Christophersen (2018) comment upon the way in which learning occurs from and between members of musical communities and is a form of dialogic practice.

Learning takes place individually as well as in groups, fulfilling the musical and social purposes commented on in Wiggins (2011) earlier, and aligning with Lave and Wenger's (1991) analogy to apprenticeship learning (also referred to as situated learning). Finalised musical pieces are likely to be memorized improvisations, developing performing skills as well as the refined and moulded ideas which fulfill the composer's intention.

One aspect identified by Green (2002) as important to learning in this way is the copying of recordings and playing cover versions of songs which she says is related to a developing mastery of compositional skills – the work is situated within a recognizable style and has to conform to the rules of that style.

However, it is also a form of repertoire learning which is not different from the premise of WEC learning, a point which is unclear in the research. The practice allows young learners to adapt and expand the style and prefigures original composition. It resonates with the notion that musical enculturation influences the meaning of children's experiences (Campbell 2011) both in and through music. It supports evidence (Wiggins 2011) that identifies that the availability of accessible resources has created practices whereby the message and the tool (medium) have a more symbiotic relationship (than presumably in WEC practices) and links to Schippers' work (2010) which surmises that newer technologies are facilitating a closer link between holistic learning and atomistic/analytical learning.

The creation of digital technologies, including mobile technologies, is profoundly altering the way in which many adolescents create and compose (Bailes & Bishop (2013), Burnard (2012, 2013).). In part, this is due to the creative freedom it provides which is not dependent upon instrumental performing skill as a starting point. It indicates that adolescents perceive composing as starting from a broad range of sonic tools now accessible outside of the routes to instruction and part of our wider cultures. In order for adolescents to perceive the relevance of composing creativities in the school context there is a challenge for music educators to ensure that there is not an

insurmountable disconnect between what happens in the classroom and the creative activities that pupils engage in outside school time. To add to this, Galton (2010) through work with the Creative Partnerships project, reinforces how meaning is made and understanding developed through a socially constructed framework of opportunities and experiences.

This can be evidenced in an interesting case study of a youngster's composing journey given by Scott (2013) who comments upon the gradual emergence of his identity as a composer and the many socially-constructed and developmental factors which supported it.

A key thread concerning gender is significant when considering the development of music technology and digital platforms in the classroom (Armstrong 2011). This analysis states that males have shaped the culture of the computer through the discourse of the 'expert' which has its roots in traditional male ownership of machines and therefore the environment (relating to skills as 'hard', technical requiring mental logic which is masculine). This can make it difficult for females to make inroads into ownership of technology and their own adolescent identity (which can be further complicated by the practice of the teacher whether female or male).

An important aspect to consider is that technology in education is considered a tool and an artefact, reflecting the prevailing public policy discourse which sets the context for the national curriculum. Armstrong (2011) offers a more embedded conception suggesting that technology is a system (knowledge and skills) which plays a part in shaping social relations and therefore an implied role in forming communities of practice. This is another example in the literatures where the prevailing public policy discourse is essentially determinist, an unproblematic stance laying responsibility onto the individual, rather than a socially constructed pluralistic community 'structure' (Reay 2017).

Green's (1997) research found that technological expertise interrupts female identity, not surprising if we keep in mind the explanation offered by Murphy and Whitelegg (2006) discussed below. If we consider female composers

further (or rather, the lack of them in terms of numbers and cultural acknowledgement) researchers have found that the gendered ideologies within western 'classical' music continue to exert an influence on conceptions of a composer (Burnard 2012, Green 1997, Battersby 1989). Specifically, this is the myth of the lone 'genius' composer which, amongst other things, totally ignores the social context and the role of women in developing such genius (Greer 1979). Armstrong (2011) adds that music composition and technology have been socially constructed on similar lines (technical knowledge, expertise, rationality and mental logic) which fit more closely to man and masculinity.

Considering the adolescent music classroom further, Green (1997) found that female singers conform to gender expectations in ways that female composers do not, as this links more closely to ideas of 'the body as an instrument'. Furthermore, Armstrong's (2011) research (with upper teenage exam classes) prompted her to state that boys give the impression of not having any formal instruction with music technology (although this is often hidden) – part of the master of technology persona – whereas girls ask for more formal instruction which is seen as needy and so implies that girls are less creative and more conformist. She found that boys tended to be more 'trial and error' in their approach whereas girls had a plan and then approached music technology once they had a strategy.

Whilst it is important not to over-generalise such findings, the real significance lies in the ways in which such adolescent behaviours shape teacher attitudes and consequently teacher interactions and practice (Murphy and Whitelegg 2006). Armstrong's research found much to support the influential power of teacher attitude and practice.

Summary of adolescent learning and social construction:

- the composing experience is a process of the embodiment of meaning
- composing creativities take place in social groups

- access to composing is perceived as through ‘sonic tools’ rather than repertoire for many adolescents who have not learned an orchestral instrument
- early introductions into the classroom of music technology indicated gender disparities

2.2.2 Adolescent identities and ‘lived’ experiences

The literature concerning adolescence identifies this time as one of the periods of radical stress and change in a human being’s life (Head 1997). This period of acute physical, psychological and relationship change marks the movement from childhood into early adulthood. In addition, it is subject to an extra layer of insecurity in the form of decisions to be taken concerning future studies and therefore decisions for adult life.

In socio-psychological terms, the period of adolescence is a process through which changes in personal identity, relationships with others and personal autonomy are worked through. The period ends with the emergence of a fledgling adult personality accorded legal status and responsibilities. Presented thus, adolescence can seem to be a straightforward process of developmental human change.

As part of the social construction of learning, implications for gender have been researched. In terms of music technology, the ways in which girls and boys approach creative activities and so construct meaning can differ. Colley et al (1997) identified that girls use music technology as a tool (and it has to be said that at the time this research was undertaken, this was the prevailing educational policy discourse) to aid music production, whereas boys tended to play around with it for its own sake. However, one must be particularly vigilant in expressing such simplistic statements as the finding hides the full range of competing complexities of the classroom which include teacher ‘technology persona’ or identity and the prevailing gender socialization patterns and range of technology in the classroom. It has been flagged here to mark technology as

another way of embodying meaning for adolescents which also foregrounds an aspect of gender difference. Later research has added another dimension to gender and composing identity (James 2015) which pertains to the increasing discourse concerning resilience, or rather its implied antithesis of fragility, and the way in which such notions prevail upon fledgling adolescent identity and expectations.

However, Crockett and Silbereisen (2000) remind us that adolescent development takes place within the social contexts of everyday life. In other words, we need to remember the social constructivist aspect of human change: adolescents function within families, peer groups, workplace environments and school. In fact, the power of school to mediate these changes, by being a focal point for interactions and meaning-making for many adolescents, should not be underestimated (and this does not necessarily exclude the de-schooling movement of Illich 1971).

Head (1997) comments that personal autonomy is achieved through the loosening of ties with adult authority figures in favour of closer ties and importance given to peers and peer group structures. Autonomy requires a renegotiation of relationships with parent figures and teachers at a time when performativity pressures from schools and public policy makers exert their greatest leverage (real and imagined inferences concerning ‘your future’). At the time of writing, adolescents have to enter a diverse society – a society undergoing rapid change where popular narratives and establishment discourses are shredded daily – with little stability and certainty of previously functioning career trajectories being appropriated as their own. (Bauman 2000/2012). Human beings create a series of narratives which guide interactions and experiences but also need to be based on a certain level of reality (Head 1997).

Identity is a script for life which needs to ‘work’ everyday (Bourne 1978). In part, the process of identity formation requires subconscious evaluation and alignment of choices made for the developing self and its place in society (Head 1997). Erikson’s (1968) early work on personal identity analyses the concept in

terms of ‘samenesses and differences’ between the person and those around him/her. Although there is acknowledgement of the person functioning within society, the inference of his model is that the process is one of a determinist or ‘essential’ psychology. As noted earlier, adolescent identity is developed and shaped in terms of social interactions and experiences which involves interpretation of the actions and views of others – the human capacity to be reflexive in shaping and engaging with the world.

If we add insights from behaviour and social learning theories to ideas of adolescent development, we see that adolescents are more likely to affect certain behaviours if they receive some reward from doing so. This could be in the form of adult favour or peer group acceptance thus according a sense of status. Building on the theories of Herbert Mead (1934), Burns (1979) confirms that one of the ways in which identity is secured is through the affirmation of others.

To continue, adolescent development is shaped primarily through actions and relationships within a series of microsystems such as the family, school and peers (Crockett and Silbereisen 2000). Sociological analysis identifies a secondary series of cultural and social belief systems within which these microsystems function. These secondary systems exert an influence through altering adolescent goals and choices e.g. the status of the economy may affect job choices. It is not the place to fully explore this aspect much further, except to comment that social and cultural change can force a change in personal aspiration and so affect identity formation, in both positive and negative ways.

The stress of adolescent development is exacerbated if the changes to be faced are rapid and pervasive and occur when psychological resilience is not secure. Bandura (1995) has looked at the role of control or efficacy beliefs as a constituent of identity formation. This aspect is needed if personal achievement and goals (and therefore life satisfaction) are to be reached. The point of mentioning it here is to acknowledge how such self-efficacy can be undermined by rapid social and cultural change. Also, to acknowledge how classroom

interactions can contribute towards its facilitation through a conducive pedagogy.

Bandura (1995) comments that it is people who are assured of their self-efficacy who look for and explore new situations which stimulate developmental progress. Identity is an evolving entity and constitutes and series of narratives and is not a static structure. Supporting adolescent identity formation involves adults maintaining dialogue and providing models of adult life alongside creating time for exploration and indecision.

Starting with social cognitive theories of learning, Dollard and Miller (1950) comment that human behaviour is also determined by complex drives and cues, leading Bandura (1973) to identify the importance of observational learning, modeling, imitation and identification as a vital part of human development.

This is particularly relevant if we consider the role of adolescent cultures and preferences. Identification with peer groups facilitates learning through role-playing processes such as copying the dress and behaviours of idols or adult groups. It plays a part in the music classroom as one of the features of adolescent behaviour, according to Erikson (1968), is the way in which adolescents become preoccupied with their own subcultures as part of initial identity formation, and is played out in approaches to creative activities and experiences. Furthermore, 'conformity' to peer norms involves conformity to musical preferences as part of the role-playing/identity/developing social power nexus (Brown et al 1986).

In westernized societies, both expressive culture and material culture (Schlegel 2000) are the most prominent elements of adolescent culture, as these are obvious (though to some extent unconscious too) devices which signal to adults that the 'separation' phase is underway and signals to peers the sub-group to which the adolescent belongs. Schlegel identifies a further feature concerning the distinctiveness of modern adolescence (aided by the mass-marketing of special products) commenting that modern adolescence turns inward away

from adults and has become a self-contained stage. This is different from more traditional and older cultures where this change in life phase was marked with the youngsters working alongside adults, contributing to festivities and taking on adult roles (perhaps more in line with ideas of apprenticeship), where entertainment involved work songs and games.

The issue of societal change and adolescence is complex but it is helpful for the music practitioner to remember how preferences in clothing, music and recreation differentiate subgroups by social class and personal values…and how the simultaneous adolescent need for both isolation and the need to belong to accepted groups can be played out in terms of musical preferences and the ways in which adolescents create meanings and choices in the classroom.

In considering adolescent motivation, what is it that people do to feel fulfilled and to satisfy their very being? How do musical creativities fit into this? Csikszentmihalyi (1990) has written much about the theory of 'flow' and the importance of immersive experiences for satisfying the human state of mind. Rejecting the many 'reductionist' psychological theories, Csikszentmihalyi underscores the phenomenon of the self and the constituents of consciousness, highlighting that when attention, awareness and memory are in harmony together, the state of 'flow' is evident. This is optimal experience which produces enjoyment and fulfillment.

The idea of flow has much relevance to the composing classroom and indeed, Csikszentmihalyi uses the idea of artistic performance as an example of 'flow', saying that it typically occurs when structured activities are undertaken enabling challenge and skill to be varied and controlled (with the appropriate time to do it). These enjoyable immersive experiences are more likely to be remembered and therefore stored in the 'memory storage of the culture' (Csikszentmihalyi 1988). This could be a description of the ideal classroom, although there are practical complications arising from the historical institutional nature of schools which often inhibit this state of immersion in the classroom.

In the previous discussion Vygotsky's (1930/1978) socio cultural theory of learning has provided an analytical context for understanding composing creativities in the classroom. It remains the case when considering ideas of adolescent ownership. An aspect of adolescent meaning-making which is important for identity confirmation is autonomy and self-concept. It is during adolescence that self-concept is in a state of flux. The role of school is important in facilitating and supporting adolescent development and, according to Eccles (2004) schools need to change in order to motivate interest and engagement as students mature, thinking particularly of the role of different educational environments. In addition, I choose to interpret this as a plea for a reexamination of pedagogy and practices according to the experience, age and interest of the students. Perhaps to develop 'adaptive' pedagogies or signature pedagogies (Thomson & Hall 2014).

Burnard's (2002, 2012) research concerns the significance of musical creativities in the lives of youngsters, describing them as 'self-social practices' (p.256) which have many layers of meaning. Once again, there is a conception of composing as a lived space which has engagement and authorial voice at the heart of it. For adolescents, this becomes part of the process of identity change and membership of peer communities and can be an antidote to feelings of powerlessness often attributed to this phase of life (Schlegel 2000).

Summary of adolescent identities and 'lived experiences':

- adolescence is a period of developmental change which affects attitudes, values and relationships in readiness for adulthood
- gender biases can be reinforced and challenged through the practices of composing creativities
- rapid social and cultural change during adolescence can exacerbate adolescent insecurities
- adolescents are influenced by adult models of behavior and engagement with the world
- musical and cultural preferences are a key aspect of adolescent identities

- classroom composing pedagogies may need to become adaptive or develop into 'signature pedagogies' in order to continue to motivate adolescents through offering a mixture of immersive and bounded experiences

2.3 SOCIO-CULTURAL CONTEXTS

Within this part of the literature review I have synthesised the theoretical perspectives which inform perceptions of composing creativities and adolescent construction of meaning and understanding.

2.3.1 Theoretical perspectives

Within constructivist theories of learning, language is a primary cultural tool for the construction of meaning as it demonstrates how thinking is an active and cooperative process (Vygotsky 1978), a fundamental aspect of symbolic communication (Mead 1934). Developing a domain-specific lexicon and semantics is part of a teacher's learning objectives and pupil talk, whilst engaging in a creative experience, is a key aspect of dialogic learning.

Early research undertaken by Bandura (1995) identified that learners need time for exploration and indecision: the latter often becoming apparent through fragments of speech and hesitant classroom verbal contributions as the adolescent orders language to shape understanding and meaning. Littleton and Mercer (2012), in researching how musicians negotiate collectively within musical creativity, go further and discuss how talk is used to develop 'interthinking', acknowledging that creative processes are dynamic and social in nature. This particular research project demonstrated that in a group composing activity, the participants continually reworked, replayed and repeated the musical ideas in order to achieve an agreed 'form' which constituted a shared musical understanding. This is a very positive example of how pupil talk is used to construct meaning. However, there are examples in sociological research of how talk is used to reinforce power structures and control.

Armstrong's (2011) research concerning gender and music technology identified how the male teachers and male pupils in her study dominated technological talk and therefore controlled technological knowledge. Armstrong ascribes this to the traditional alignment of men and masculinity with technology which has arisen from associated notions of control, power, skill and difficulty (simplicity is associated with feminine constructions of meaning).

The issue of the ways in which gender influences learning is a complex and vast area of investigation. This section considers a few pertinent questions and observations drawn from some relevant research and a gender review report.

Taking the lead from Murphy and Whitelegg (2006), the research referred to predominantly considers 'situated meanings of gender' within the context of girls and physics. It highlights aspects of adolescents' social identities in relation to the subject, which I am appropriating for composing creativities as a 'test base', and differences and influences of attitude in relation to different composing creativities. The basis of Murphy and Whitelegg's (2006) analytical framework is to draw to attention to how, from a very early age, differences in children's play have been unchallenged or exploited by carers and parents to engage them in learning activities (teachers do this too), consequently furthering their understanding and interest in those areas because they are motivated to do so through the drive for reward. It is because of this process that children become involved in different ways of 'seeing' and interacting with the world – they are involved in different forms of expression.

Alongside this explanation of gendered socialization, Galambos (2004) emphasizes that gender is important in understanding adolescent development, adding that it can be a time of gender role flexibility as adolescents are exploring different facets of adult behaviour. Challenging this flexibility claim, is another sociological perspective which offers a 'gender intensification' hypothesis, emphasizing that differences between adolescent boy and girls increase with age and are the result of increased socialization pressures to conform to masculine and feminine gender roles.

A key theoretical perspective which runs through much of the discussion so far is the sociological analysis developed by Bourdieu (1977). His analysis looked at social dynamics and described the ways in which power is maintained and transferred through subtle means such as the social value accorded to different practices. He developed frameworks which include such terms as *fields* that embody struggles for dominance around a specific form of social capital and also *habitus* which is a particular set of practices that operate within those fields. Bourdieu's analysis describes the relationship between habitus and field, especially the ways in which they act upon each other creating change.

The theory is relevant to the planned research because it offers a way of viewing the broadening perceptions of composing and its influence on practice. It deconstructs the diverse practices of composing within a particular institutional field: the school classroom (Burnard, Trulsson and Soderman 2015).

2.3.2 Political and economic influences and performativity

The current political and economic context in the UK has been driven by a neo-liberal perspective which views education as unproblematic, having a general singular economic purpose (Horsley 2015).

The neo-liberal perspective is accompanied by the economic necessity for audits of educational activity in terms of value-for-money (Burnard 2012) which mirror the investment-reward economic model (but sit uncomfortably with the aims of a long-term liberal education). Perversely, those national jurisdictions which are seen to be the most successful in terms of education do not adopt this approach: preferring to view investment in the human and social capital of the current generation as delivering its rewards in the social and economic fabric of the next (Hargreaves and Fullan 2012). Add to that the disparities in terms of national financial investment and taxation and one begins to detect a number of indicators relevant to national education achievement.

These changes have taken place across many fronts, particularly pertinent ones here being what it means to be a professional (i.e. attacking the very notion that educationalists and teachers *are* professionals) and the training necessary to become a professional. As Hargreaves and Fullan point out,

'Teachers are highly qualified people who have undergone rigorous training that connects theory to practice and who stay many years in the job – people who are constantly perfecting their practice and always inquiring into how to do it better' (Hargreaves and Fullan 2012, p.83).

This is a conception of professionalism which is holistic, multi-faceted and multi-modal. A professional has the experience and evidence (from external as well as personal sources) to make decisions in complex situations: the latter being a valid representation of life in classrooms. We are talking here about learning, information and power. A professional has (intellectual) power which is hard to confront by the laity (i.e. those outside the profession and this includes politicians). A strategy to attack that power and gain a purchase on this professional capital is to deconstruct that conception and associated practices, stripping them out into narrowly defined activities which can be undertaken by less highly-trained and less-experienced individuals at reduced cost.

A similar approach can be applied to the curriculum which is further subjected to the demands of the prevailing metric governing 'success'. The latter refers to a move towards the stratifying and simplifying of the music curriculum such that it can be aligned with national curriculum 'levels' in a direct manner and perpetuating the populist myth that learning has a linear form.

Hattie's (2012) conclusions (in discussing effective classroom practices) that learning intentions and success criteria need to be clear to the learner have a secure academic evidence base that in many classrooms have led to formulaic short-term praxis. I am referring here to the insistent use of stating neat lesson objectives at the beginning of every lesson which, in their quest to be as clear and understandable as possible, result in easily-achievable, unchallenging activities. In what ways does this capture the essence of artistic creative

practice? I would argue that we need to see more lesson objectives along the lines of,
'By the end of the lesson, pupils will be feeling slightly uncomfortable and a bit confused (about X) because they have begun to engage in a deeper understanding (of it). This will be assuaged gradually over the next few lessons'.

In considering the question of autonomy and empowerment, Finney (2007/2009) looks at school as a conformist institution and identifies ways in which power and control are exercised over music education. This particular research offers the idea of self-regulated and regulated music learning and the ways in which it fits in with other educational control systems. The interesting point is to acknowledge that the music learning of young people is found in many places and that young people will seek out ways to act as agents of their own music learning wherever they can.

Summary of political and economic influences:

- neo-liberal perspectives of attainment and performativity do not easily align with assessment needs of composing creativities
- if teachers are understood to be professionals, this brings expectations of autonomy
- limited (in terms of data) metrics which are centrally collected offer a restricted understanding of progress
- the above points exert control over the practices in the composing classroom

2.3.3 Pre-service training and professional development

In the last 25 years, the nature of pre-service teacher training and professional development has been the subject of much debate. Education is an inter-disciplinary field (Alexander 2010 et al) comprising psychological, philosophical and sociological perspectives. In my professional experience, this is challenging for potential entrants to understand and negotiate but necessary if

they are to develop rich understanding and the ability to make sense of the classroom dynamic.

Pre-service teachers understand substantial amounts of codified domain and research-specific knowledge (Wilson 2013) and will also have some idea that they need to learn about everyday 'craft' knowledge (McIntyre 2005) in terms of 'what do I do if…?' However, making the connections between new theoretical perspectives and their own developing practice history at the centre of a busy community of learners is initially confusing and intimidating. In other words, for pre-service teachers, the classroom is viewed as 'unproblematic' (Door 2014). Pre-service teacher educators need to support their students to see it as problematic. Developing pre-service training through reflective practice (Schon 1983) is a way of deconstructing class case histories and enabling preservice teachers to analyse their practice and learn through developing a multi-layered perception of the many forces at work, although this is difficult to develop (Wilson and Demetriou 2007).

It is through this development of rich understanding that preservice teachers can start to address issues of their own autonomy as a teacher and understanding what it means to facilitate learner autonomy: to cede a certain level of power and control in order to facilitate learner creativity, independence and the co-construction of learning (Ball 2013). Furthermore, this challenge to accepted perceptions associated with teaching may also relate to adjusting learning relationships with young people (Swann, Peacock, Hart and Drummond 2012). It is no surprise that pre-service teachers are often anxious and can resort to asking, 'Just tell me how to do it'.

In terms of professional development, relationships between music educators and their communities are a way to develop professional practice and the profession as an entity. Indeed, many adolescents access their composing practices through different types of community encounter (Finnegan 2007). Networks of trust, information and support are needed for the co-construction of new methodologies of professional practice. (Wilson and Demetriou 2007, Hargreaves and Fullan 2012).

How might the notion of co-construction of learning extend to include practices between classroom music teachers and other musician artists as a form of professional development? Adult identities are significant in any form of transformational relationship and thus such a form of professional practice needs to be built on models of dialogic relationships which allow the many identities to be encountered and expanded (Partington 2018). The practice needs a meaningful investment of time by all parties (Christophersen and Kenny 2018) rather than a one-off type of intervention, in order to allow for the development of sustainable transformative practice.

Professional development in the form of composing in broader musical communities may offer a new type of working relationship between adults and adolescents. The development of collective knowledge through dialogic practice (collaborative composing practices) offers shared ownership of the enterprise and potentially 'equal creative agency' (Partington 2018). It is a key part of musical learning within 'communities of musical practice' (Kenny 2016). It may enable the expansion of professional knowledge, from Schulman's definitions (1991) of professional knowledge, to include 'Composerly Thinking Knowledge' as an addition to the established domains of Subject Domain Knowledge and Pedagogic Content Knowledge (Kinsella, Fautley and Evans 2018). As a form of professional development, it is a model which harnesses the collective growth facilitated through collaboration and thus challenges the typical enculturation of teachers as single rulers in the classroom (Bresler 2018).

Hargreaves (1999) work supports this notion of co-construction, noting that it extends to interactions and music-making with young people, forming ways to address the disconnections between the classroom, the music teacher and the learners. Finney (2013) in commenting on teacher-generated school-based research projects, notes that pupils can be involved developing shared understandings and purpose, negotiating and collaborating towards progress in learning and co-constructing meaning through changed relationships with adolescents.

Looking towards further developments in relationships between teachers and adolescents, and supporting professional development for in-service teachers, there are two useful terms which shape education community perception. The first of these is the idea of 'next practice' (Hargreaves and Fullan 2012) to describe a process of making visible innovative collective approaches to learning development which link with the term 'best practice'. The second term relates to ideas surrounding the 'futures-ready classroom' and derives from research which draws together approaches to future learning which counter prevailing neo-liberal policies (Facer 2011).

Summary concerning training and development:

- education is an interdisciplinary field which is confusing for pre-service teachers
- preservice teachers will develop through challenging received external perceptions of teaching and learning
- professional development needs to be situated within a wide spectrum of trusted communities of music practitioners
- notions of 'next practice' and the 'futures-ready classroom' offer a perceptual forum for debating learning and teaching in the future that challenges prevailing neo-liberal discourse

2.4 Research questions arising from the literature

Pulling together key ideas from the literature has created a cohesive but incomplete narrative. My research was prompted by seeking to add further insight concerning the gaps in that narrative.

I wanted to investigate the threads which weave between and connect with different perspectives and agencies, the socio-cultural underpinning of adolescent composing creativities. The resonances in adult life.

Text box 2.1 Researcher perceptions

> Composing creativities, not composition…….
> …….the dynamic ,inclusive meaning-making practices of adolescents.

A number of questions therefore arose from the literature.

The first area of investigation was adolescent perceptions and practices, addressed by the following questions:

Text box 2.2 Research questions numbered one.

> RQ 1a: What are adolescent pupils' perceptions of composing creativities ?
> RQ 1b: What are adolescent pupils' practices of composing creativities?
> RQ 1c: What are some of the practices that constitute composing creativities ?

The adolescent perceptions were investigated firstly by a case study of the responses of young adults reflecting on their adolescent composing activities in a school context (a narrative construction fusing reflections from a distance as well as in the present).

The second aspect of the investigation included an empirical study with year nine adolescents to observe adolescent composing activities in school investigating their perceptions and practices of composing. This empirical work would offer a point of triangulation with the young adult perspective.

Finally, the enquiry needed to include the perspective of teachers, which also acted as a further point of triangulation with the previous two perspectives. It included exploring teachers' perceptions of composing creativities, what has influenced these perceptions and how these factors may influence pedagogies.

Text box 2.3 Research questions numbered two.

RQ 2a: What are teachers' perceptions of composing creativities ?
RQ 2b: What are teachers' practices in relation to composing creativities ?
RQ 2c: What is the relationship between teachers' perceptions of composing creativities and their pedagogical practices ?

Each of these six research questions have been aligned with the studies and the literature in appendix A.

There are many perceptions and practices concerning composing and classroom practice which can be found in the literature and will be explored in this study. My investigation will contribute to this body of knowledge through exploring composing creativities via three perspectives in order to provide a composite answer to questions concerning adolescent perceptions and practices of composing creativities.

CHAPTER THREE: METHODOLOGIES AND METHODS

The nature of the research questions stated above located the research within the qualitative paradigm, in that the investigation sought further knowledge in the areas of human values, motivations and behaviours. Qualitative research can be characterized by building new knowledge through inductive practices, rather than deductive practices. The processes involved results that could be described as 'thick' or 'rich' description (Geertz 1973), capturing the holistic and many-layered experiences of the participants (Leavey 2009).

3.1 Architecture, methodologies and design

The design for the research sits within the interpretivist paradigm and uses qualitative methodologies to create data. In the recent past education research has been criticized for being too small-scale, overly interpretive and 'second rate' compared to large scale quantitative research, thus implying that it is of little, or perhaps merely local, worth (Hargreaves 1996). The implied criticism here is against the proliferation of case study methodology because of the seeming impossibility of generalizing from individual cases. However, more recent writers have championed the use of case study methodology for its suitability in researching the arts and humanities as communicating resounding revelations from a single bounded instance (Bridges 2010).

One of the original objectives of the research project was to undertake an empirical investigation devised around a methodological framework which captured the need to create data from a number of different approaches and perspectives.

The metaphor I sought to realize in the over-arching design of this project was that of a multi-textured patchwork: separate contributions in some ways but also relating to an interconnected whole. The methodology needed to capture the different contexts of the different perspectives (although all sharing lived experiences) that together would extend knowledge in the field. The overall methodology of the studies was perceived as a broad interconnected family of case studies.

Therefore, the over-arching architecture of the research constitutes three broad case studies capturing the perspectives of three groups of composing creators and practitioners who are connected via a trajectory of engagement extending into adulthood. These perspectives illuminated the composing perceptions, practices and also identities of the three groups. Young adults offered perceptions reflecting from a distance as well as from their current perspective. Adolescent pupils provided a window into current perceptions and practices through researching learning and teaching practices in a music classroom context. Music teachers revealed their own perceptions, how these were shaped and the socio-cultural underpinnings that influence compositional pedagogies and curriculum design and practice.

3.1.1 Narrative inquiry

Further consideration of my research design led to consideration of a narrative approach at the heart of data creation and engagement with the process: a way of capturing the many-layered narratives at work in the enquiry space (Clandenin & Connelly 2000). It brings together a number of different perspectives of classroom reality: the composing itself (non-discursive data) and what the creators of the composing say about it (discursive data). However, as Counsell (2013) comments, 'a narrative is not found, it is created through interpretation' (p322), and so my own subjectivities become part of the meaning-making of the phenomenon being researched (Savage 2007). Although the intention was to construct narrative data, the reality of the empirical experience meant that this was not possible. Any narratives created might develop from scant data that would not be true to the methodology.

To go further, the heart of the narrative inquiry approach to research is the intention to capture the many- layered narratives at work in the enquiry space (Clandinin & Connelly 2000). The approach tries to capture the range of experiences of individuals and groups as a way of tracking the transformations within life stories. Barrett (2009) comments that the purpose of narrative enquiry is to 'trouble certainty'. The research project originated from my problematisation of composing creativities and the pedagogies of composing in

particular. If a narrative methodology were to be designed, it had to allow for 'storied presentation and representation' as part of the meaning-making process.

This meant that the researcher would find herself in the midst of the enquiry space recording a range of narrative expressions and is therefore aware of her role in shaping the framing of contexts and therefore the 'outcomes' of the investigation (Barratt 2009). The key to this approach to investigative engagement would be the researcher's ease with establishing, questioning and developing relationships (albeit demonstrating the willingness and ability to step outside those relationships in line with the practices of reflexivity in research) as well as an interest in capturing different experiences from which a narrative of realities, concerning composing and classroom events, can be woven. The narrative enquirer is trying to identify why meanings are assembled in a particular way. Bruner (1990) identifies narrative as a mode of knowing in contrast to logico/scientific practices. Narrative approaches examine the meaning of experience: presentations of experience lead to the making of meaning. These processes seemed appropriate for the design of my research project and needed to be at the heart of procedures.

Clandinin and Connelly (2000) suggest a model for this type of research framework. They state that it has three dimensions: personal and social *interaction*; a continuum (*continuity*) of past, present and future; a notion of place i.e. *situation*. Clandinin and Connelly's work is derived from Dewey's (1934) work and theory of experience. Dewey's influence is explored alongside the more recent socio-cultural theoretical stances of Vygotsky and to a certain extent, Foucault (in Murphy 2013) and Bourdieu (in Murphy 2013) in terms of the relationship to and the cultural context of the classroom experiences and reflective discussions at the centre of the research (see 2.3.1 theoretical perspectives).

In adopting a narrative inquiry approach, the researcher is trying to illuminate the social and theoretical contexts within which experience is formulated. It tries

to link the personal and the social and is a way in which research can make visible the co-construction of knowledge.

3.1.2 Phenomenological stance

The essence of my approach to the research is phenomenological, in that I am trying to make sense of the subjectivities of a group (Counsell 2013), foregrounding the fact that subjectivity is the object of study. As I am willing to be 'led by the phenomenon through a way of access genuinely belonging to it' (Palmer 1969 p.323), the studies, particularly study two, can be said to require a phenomenological methodology. The investigation concerned how adolescents made meaning through composing creativities and the practices which constitute composing creativities (Sokolowski 2000 in Wilson 2013).

In writing about school-based research, Counsell (2013) comments that teachers theorise from approaches to teaching and learning, critically reviewing ideas concerning the curriculum and other classroom experiences. The approach focuses on the social construction of reality and problematizes the concepts and culture found within those realities. To add to this idea, Barone and Eisner (2012) comment that arts-based research originates from the idea that our perspective on the world is partial and therefore the purpose of arts-based research is to raise questions and engender conversations.

The reality of the research practice was that the data produced did not allow for a series of narratives to be constructed. Making sense of the data within an overall phenomenological methodology was more appropriate, as it allowed the richness of the year nine music classroom to be analysed in a rich holistic manner.

To go further, a phenomenological methodology poses some interesting questions concerning data analysis. Miles and Huberman (1994) comment that 'if researchers use few pre-established instruments, it can be difficult to separate out 'external' information from what they (researchers) themselves have contributed when decoding and encoding the words of their informants'. For me, this is the nexus of the approach: the complex intertwining of

information necessary for the creation of distinct narratives as well as a resulting joint reflexive narrative from the research process. The analysis of phenomenological case studies produces multiple compelling interpretations (Miles and Huberman 1994).

3.1.3 Case Study

The research questions suggested a collection of structures or one interrelated structure. A series of case studies or even an extended case study to capture the meanings presented by the three different groups. Mitchell (2000) describes the extended case study as inhabiting the complex end of the (case study) continuum: a definition which revolves around a sequence of events, over time with the same participants where the chaining of events is key to the analysis.

Lincoln & Guba (2000) point out that case study can be a bounded system as well as a single event and often represents a working hypothesis rather than a conclusion. In addition, case study is often used by practitioner researchers as this is often the only realistic approach to research that can be undertaken in a small community setting (Bassey 2011). In fact, it can be said that case study researchers construct cases out of naturally occurring social situations, unlike experiments which create the case (Gomm, Hammersley and Foster 2000).

An example of a case study which looked at how hip-hop musicians learn (Soderman and Folkestad 2004) made visible some of the issues which face music researchers using established case study methodologies. The nature of the composing work was such that the study pushed our understanding of the bounded nature of case study. The research could be characterised as a snapshot of composing creativities in action, quasi-experimental demonstrating the blurring of definitions in composing research as there was no conclusive result determining whether the participants were involved in process or product.

To what extent is a case study - focused inquiry theory- seeking or theory-testing (Bassey 1999)? Mitchell (2000) and others acknowledge that case study methodology contributes towards theorizing as it plays a specific part in

an enquiry (in terms of yielding particular data) and is dependent on inductive logic (Lincoln & Guba 2000). My investigation intended to fulfill both purposes.

A study undertaken by Frykedal and Chiriac (2011) into the assessment of students working in groups is an example of how methodologies and theoretical perspectives can cross boundaries or become entwined. There is a mix of grounded theory (methodology) and theoretical symbolic interactionism (analytic process) which can make evaluation of the research challenging.

That is, there are a number of case study methodological issues identified in the literature concerning research design. As identified by Gomm, Hammersley & Foster (2000) these are issues with generalizability, causal analysis, the nature of theory, authenticity and authority.

In mitigating against these issues, the authors offer two strategies to support the drawing of conclusions from some smaller sets of cases to a larger set of cases. The first of these is theoretical inference which involves reaching conclusions about what happens or *probably* happens (my italics) in a certain type of theoretically defined situation (and resonates with Bassey's (2011) theory-seeking and fuzzy propositions). The other strategy is empirical generalization which offers inferences about a larger population of cases based on the study of a sample.

Summary:

- in designing the methodology for the research, narrative inquiry was explored as was a phenomenological stance.
- the intention to collect data from three perspectives suggested a series of case studies
- the three case studies were interlinked in terms of contributing data in pursuit of answers to the research questions
- the research design was constructed using case study methodology, analysed from a phenomenological stance with aspects of narrative enquiry

3.1.4 The research design

The research comprised three interlinked case studies drawing on phenomenological approaches and aspects of narrative enquiry. Study one influenced the final design of study two. Studies one and two influenced the design of study three.

The three perspectives work together to present insights into the composing perceptions and practices of adolescents.

Study 1: Young adults reflecting upon their adolescent composing creativities within music lessons.

Study 2: Two classes of year nine pupils undertook a classroom composing project. An empirical case study lasting ten weeks, employing a number of methods

Study 3: Music teachers reflected upon and discussed their perceptions and practices of composing creativities. Included discussion of initial findings from studies one and two.

The timeline for the research was as below:

Study one – semi-formal and semi-structured individual interviews with young adults (Autumn 2012 to Spring 2013)

Study two- a. Five-week acclimatization and observation period of two year nine classes

b. Five-week multi -method research phase, focused around specific composing project in school + written evaluations and smartphone voice memo evaluations, interviews in groups (Autumn 2014- Spring 2015)

Study three – semi-formal, semi-structured interviews with teachers
(Spring 2015 - Summer 2015)

3.2 Methods, tools

As discussed above, the research was constructed to include three studies providing three different but interconnected perspectives.

The three studies are interlinked in that the first study (young adults) offered reflections and perceptions which informed the second study (adolescents). The initial findings could be 'tested' out to some degree. The second study (adolescents) included consideration of the initial data identified from the first study and revealed further meanings and resonances through the broader range of activities and research tools employed for that part of the investigation. The third study (teachers) included consideration of the data and resonances revealed by the first and second studies (young adults and adolescents), weaving them into the design of the tools used and the fabric of the data collection.

As Delamont (2002) comments, the design has built into it triangulation between research methods and involves scrutinising the data at an early stage of analysis in order to inform the next stages of investigation, albeit that these constitute initial findings. Reliability and validity arise from respondent validation, to some extent, within each stage of the process.

A mix of methods was used to create data as described below. A summary can be found at appendix B.

Study one, young adults – individual, semi-formal, semi-structured interviews.
Study two, two classes of year nine pupils – composing activity. Observations, interviews and voice memo recordings by pupils on smartphones.
Study three, teachers – individual semi-formal, semi-structured interviews.

Rationale for methods/tools: The following criteria were used for selecting the research tools:

1. Broadly resonant with a phenomenological approach
2. Fits within case study methodology
3. Potential for creating data from a range of sources
4. Minimizing disruption to normal classroom experiences

Tools for data creation: I had stated earlier in my research journey that the overall approach to my study would align with the tools associated with the discipline of narrative inquiry to 'think through the doing of narrative inquiry' (Clandinin & Connelly 2000 p.50). As the investigation process continued, this objective became more subsidiary as the classroom context did not really allow this to happen fully and so a shift towards a phenomenological stance took place.

The theoretical underpinning for the research and for subsequent analysis and theorising is the social construction of learning within situated activities. The research tools and vehicles for data creation needed to enhance, develop and mesh with the spirit and process of a qualitative phenomenological perspective located within the interpretivist paradigm. Therefore, a mix of research tools would be used. According to Sanger, the 'triptych (of data collection) within qualitative research' (Sanger 1996 p.60) is made up of observation/interview/documentation. Adhering to this conception, my methods of data creation and identification were:

Observation – composing activities/classroom interactions.
Interview – individual semi-structured interviews/pupil 'focus' groups.
Documentation – content analysis (composition)/audio diary recordings.

3.2.1. Observation

What is the value of observation? Sanger (1996) comments that 'the cumulation of idiosyncratic evidence from individuals and groups can give rise to the understanding of larger social pattern'. In this context, observation sits within the broader purpose and value of case study methodology in allowing the researcher to record personal, social and cultural realities. This is not to imply that observation is always completely unstructured. The researcher may use prepared checklists and /or 'observation counts' technique to give an indication of the basic structure of events (but not the quality) (Sanger 1996). Other mapping tools which record interactions, for example sociograms, can also be useful. In a further comment, Sanger reminds the researcher that different methods of recording the observations (written notes, electronic recorders etc.)

generate a different type of encounter and therefore different data techniques and processes influence outcomes.

The observations of pupils composing over a period of ten weeks formed a significant aspect of data creation in study two (adolescents). Written notes were made which included references to study one but I chose not to support the observations by making video recordings. This was because I wanted to immerse myself in the total classroom experience through 'living it' with the adolescents and therefore making decisions concerning data in real time. I wanted to capture a sketch of the landscape, creating descriptions of a range of events. To paraphrase Patton (2002), I wanted to sketch the undigested complexity of reality in my observational sketches.

There were certain elements which I had decided to use as a loose framework: the ways in which pupils start the composing process; the way ideas/patterns are developed; the role of the teacher; aspects of musical understanding in operation (conscious and unconscious); development of interesting narratives; patterns, repeated and occasional. This is a predicted structure for coding the data and is a starting point for capturing experiences.

3.2.2 Interviews

The interviews took the form of a semi structured discussion rather than a rigidly-formal prepared interview schedule. These interviews became one form of data seeking to answer the research questions concerning perceptions and practices of composing creativities. The interviews were arranged with individual participants in studies one and three.

The interviewer's role is to develop the story, contributing reflexively through facial expressions, supplementary comments and other forms of communication (Hennink, Hutter & Bailey 2011). Interviewing was not a one-sided interrogation but a form of exploratory dialogue, notwithstanding that the interviewer made fewer comments than the participant. This perspective acknowledges that something more subtle happens during in-depth interviews. The interviewer 'develops the story' through guiding the conversation along a

prepared pathway and probing responses. The interviewer must be aware that both interviewee and interviewer respond and react to the questions, answers and perceptions of each other's appearance, identity and personality as referred to above (Hennink, Hutter and Bailey (2011). These influences guiding the interaction create a particular type of knowledge-producing conversation – data – highlighting the importance of relationships which is characteristic of qualitative research. It is a process of the co-construction of knowledge.

Interviewing was undertaken using a range of prompts in addition to questions. I had originally intended to include non-discursive tools and ideas to elicit thoughts and personal perspectives. For example, presenting images for discussion, including them in a 'diamond nine' activity to reveal perceptions of composing and practices concerning music teaching practice. (see the 2004 study by Burnard which used children's pictorial images to explore reflections about composing and performing).

As it turned out, the particular physical settings for the studies did not easily allow for such techniques to be used and so I discarded the idea. To reiterate, individual interviews offered the opportunity to explore and comment upon personal perspectives. They were a forum for gaining insight into motivations for behaviours and decisions taken; for exploring feelings and emotions; for surmising the context for people's lives, to share realities, to know more from recording a personal narrative. Although Barclay's (1986) comment on memory that it is 'inaccurate but true' should not be forgotten. He reminds us that memory acts as identity and also that memory acts as witness (and so accords with a narrative view of experience). It is a narrative construction of experience. This is particularly relevant to study one (young adults), where the participants were reflecting and recalling their music education experiences.

3.2.3 Focus group discussion & smartphone memos

Focus group discussions were a complementary data-creating context (complementary to in-depth individual interviews) which I employed when talking to the pupils concerning their group composing work. Focus groups

gather a range of opinions in addition to revealing the dynamic of the interactions within the group.

Study two (adolescents) also used the voice-recorder function on pupil smartphones to encourage the use of a 'think aloud' audio diary approach (by the pupils), to capture adolescent thoughts as the composing work was in progress. This adds another aspect of talk and narrative to the research and adheres to the objective of a phenomenological stance which is designed to capture the complexity of the phenomenon (Clandinin & Connelly 2000).

My focus here concerns the way in which knowledge is constructed through doing, talking, making meaning through the interaction with signs, tools and symbols. This socio-cultural theory of learning and activity is discussed in greater depth at a later point and forms the basis of understanding and analyzing the data created in these three studies.

In discussing the role of talk and the construction of knowledge, Mercer (1995) comments that knowledge exists as a social entity and is not just a personal possession thus it is part of the evidence for the research objectives.

This is how I conceptualised the function of focus group interviews with pupils: using a range of field text data to talk through what is happening with pupils, trying to facilitate them to be the leaders of the sharing of understanding, to see these types of activities as co-constructive communities explaining and clarifying what we are learning and, in so doing, shaping the research.

Transcription or summary? Richards (2005) in discussing the handling of qualitative data, makes some interesting comments in connection with managing the volume of data and the purpose of the interviews. What was being sought for my enquiry? Is it a general overview of attitudes or some particular aspect of information? This can guide the researcher's decision concerning the method of recording the data. Richards suggests that the researcher considers the value of full transcription (time etc) in terms of what it adds to the data that cannot be achieved through partial transcription. Trying to

capture the phenomenon that is composing in the music classroom pointed my decision towards partial transcription.

However, the process of partial transcription or interview summary demands awareness and consideration of what will be recorded and what won't be recorded. This is a process of data creation in which the researcher must be aware of her part in making the data, as she makes decisions concerning what is to be made visible and what is to be put aside (Barad 2007). Further decisions concern notes added during the interview or editing after the interview, along with description of the factors concerning context and situation.

3.2.4 Documentation

Content analysis (the composing work): For the purposes of my investigation, the documents I analysed are the pupils' compositions in whatever form they took: live, pre-recorded or notated in some way. Some of this analysis occurred as part of the field-notes data in that it gave substance to the meaning-making, the tussle of ideas and processes which often constitute pupils' music-making. There are parallels with Ricoeur's (1978) comments concerning spoken language in this context in that speech (as with composing,) is designed to be heard and that in spoken language, intention and meaning overlap.

The other purpose of this analysis of composing work is to act as a form of concept/skill/knowledge audit of that particular point on a young person's journey of musical understanding which I believe may be useful in terms of overall context of pupil engagement. It also gives insight into ways in which meanings are made in music and knowledge in general.

3.3 Sampling and selection of participants

Qualitative research involves a number of deliberate but flexible (purposive) participant recruitment methods. In designing the study, the researcher needs to decide how these are defined in accordance with the potentialities for data creation and the conceptual framework of the study. Hennink, Hutter and Bailey (2011) comment that the study population may be defined deductively, where groups are identified as eligible for participation from the outset. However, the

study population may also be refined inductively during the research process (data creation stage) if new subgroups are needed to add to the data.

According to Glaser and Strauss (1967) the volume of participants should adhere to the saturation principle (especially if one is following a grounded theory methodology) which is the point at which information collected begins to repeat itself and so becomes redundant. Engagement in the empirical study two was prolonged over a period of ten weeks which enabled certain data to reoccur thus achieving a level of saturation (Wilson 2013)

Before engaging with the detail concerning recruitment strategies, it is worth considering a wider perspective. For example, what characteristics should guide recruitment? Should the researcher recruit for diversity, homogeneity, typical cases, critical cases or to test for a theory?

I determined that those necessary for my investigation would involve informal networks (young adult participants for study one), gatekeepers (Headteachers, governors and Heads of Music for the adolescents in study two and study three) and a certain amount of chain sampling (snowball strategy).

Recruiting participants using informal networks enables the researcher to use social and personal networks for initial identification and perhaps early phases of the investigation (although not necessarily so). This allows for some pre-testing of assumptions and ideas that may then indicate other strategies.

Criteria for selection:Study one: In this phase I used informal networks to locate appropriate young people. To be appropriate, I looked for young adults in their twenties who were employed in jobs on the fringes of music -making or who were not employed in any job associated with music. Music-making still needed to be part of their lives.

Study two, schools within which the class dimension of the research can take place: The criteria for choosing the two classes within the two schools included support for the value of research from the Headteacher and Head of Music

(these act as gate-keepers); the schools engaged with the full range of music-making; the pupils were likely to engage with the project due to an interest and confidence with music-making; reasonable regular access to lessons. In these cases, I recruited for what might be called typical cases, although each school functioned within a specific, and different, context.

Study three, teacher interviews: A selection of music teachers in secondary schools from across a broad geographical region were invited to take part. In this way, I used my formal and informal networks established during my own career.

The intention of my research was to feed into the system of dissemination and discussion concerning pre-service and professional practices in the field of music teaching and music teacher training. A section of this completed project will outline the implications for use by teachers, possibly parents, school management frameworks, preservice training design and professional development for in – service teachers.

3.4. Theoretical frameworks

Exploring our understanding of perceptions of composing creativities, the relationships between knowing and doing and how humans make meaning lie at the heart of this research. Consideration of these factors includes consideration of the context – social and cultural- and the extent to which these factors shape composing imagination and action. Investigating and considering these issues leads to greater insight into adaptive and motivational pedagogies for adolescents.

3.4.1 Discourse analysis and popular assumptions

It is difficult not to get entangled and bewildered by the proliferation and variety of theory and research surrounding creativity and, more recently, creativities (Burnard 2012). The following section briefly explores notions of creativity as a general proxy for composing creativities.

Economically prosperous western societies seem to acknowledge collectively that it is a ‘good thing’. However, there seems to be two prevailing societal discourses which dominate general understanding and public policy: firstly, creativity is the preserve of the arts (subsumes ideas of subjectivity, non-objectivity, unquantifiability etc.) and has little to do with scientific or business endeavours (as evidenced by frequent political and media utterances and social media discussion e.g. creativity and the arts) ; secondly, creativity IS a good thing for business and science because it will increase national productivity through the development of new ideas which can be turned into products (but cf. Chang 2010 in later chapters).

What is interesting to note about these two discourses is how there is an assumption that the two cannot be linked. That is, that only science and business domains are producers and that the arts are not, and that science and business are rooted in practical, objective and dogged pursuit of discovering knowledge from a positivist perspective. In contrast to this, the arts are subjective, reliant on the imagination (not facts), products are valued by particular societal cultures (which may or may not be those of the dominant establishment) and accountability is based on opinion and personal taste. To acknowledge Bourdieu’s analysis (1996), there is an overlapping of meanings, the perpetuation of visible and invisible social stratification of knowledges within fields in addition to the particular habitus of musical knowledges.

There is a fundamental confusion and misdirection of language/perceptual understanding surrounding arts research and practice, evidenced here, which comes from the word ‘interpret’. Earlier, I identified the popular alliance between science and positivism. In analyzing the genesis of assumptions concerning creativity and the arts I will identify further the chain of associations which seem to have created misunderstandings surrounding the epistemology of artistic research (and so potentially relate to this project). This emanates from a predominant alliance between research concerned with creative practices and the interpretivist paradigm (identifying and creating meanings from human activities, practices and values in particular contexts). I will explain further using the following example.

For the last few years, I have taught new students to the university who wish to become primary school teachers and have joined the three-year undergraduate teacher education degree. The very first module they undertake concerns becoming a researching teacher – most of the students have come straight from school and know very little about reflective practice and research. The purpose of the module is to acclimatize students to university life, develop an understanding of the expectations of a being a professional and develop academic skills and understanding concerning reading, different literatures, reflection, critical skills and an introduction to education research practices and purposes. What has been particularly interesting for me has been to notice a particular stage or threshold of understanding relating to the nature of research (as evidenced by both formative and summative assignment activities) and to consider this in connection with my own investigative work.

At this early stage in their studies, many students assign the same meaning to 'interpret', 'interpretivist', 'subjective', 'opinion', 'lack of facts' which then misdirects their thinking into 'education is subjective and based on opinion' (a typical example from a term one assignment 2015). If we put aside factors linked to teaching and materials, it points to further lack of familiarity with qualitative research and the over-prevalence of (quantitative) positivist research discourse in adolescent schooling and other socio-cultural fora. This is not the place to pursue these ideas further (e.g. those students who know something about research have studied psychology 'A' level…) except to comment that this lack of linguistic clarity resonates with the assumptions I identified at the start of this section and by implication, the way in which understanding concerning arts-based research is evaluated and valued. The missing connection in understanding is with evidence (interpretivist research makes meaning from a range of sources of evidence). It is relevant to any empirical investigation into the ways in which young people develop meaning through creative activities, including composing.

3.4.2 Socio-cultural theories

In moving beyond the comments concerning relevant discourses noted above, it is necessary to consider what researchers mean by creativity in the music classroom alongside theoretical explanations.

Until fairly recently, many explanations for creativity have focused on 'individual talent' analysis (Sloboda 1985, Langer 1958 et al) and explanation, underpinned by an eagerness to identify causal relationships. Barrett (2015) identifies a difference between 'general and domain-specific view of creativity' investigated by many psychologists looking at individuals for an answer as well as another model of creativity characterized as a general socio-cultural collaborative model. Barrett goes further commenting upon the way in which perspectives of the individual creator have changed as evidence points towards ideas related to creative thought and practice as a social construct (Barrett 2015). The work of Hennessy and Amabile (2010) and Burnard (2012) have contributed to the development of this perspective, questioning the myth of the lone (male) composer perpetuated by Romantic ideas of the arts.

I have stated earlier that this research is built upon an empirical investigative model. The design has at its heart the socio-cultural theories of learning derived from Vygotsky's work (1934/1978) and that of the symbolic interactionists (Mead 1934). Intertwined with it is an acknowledgement of socio-cultural definitions of creativity.

Hargreaves, MacDonald and Miell (2012) suggest that the concept of creativity should be replaced by imagination and invention so that debate and research move away from traditional ideas of composition, improvisation and performance. They comment further that individual talent explanations of creativity are 'inadequate because it (individual talent) does not occur in isolation but builds and draws on traditions and histories' (p.6). A further contribution to the debate suggests that researchers make a distinction between process (creative thinking) and product (creativity): this is useful because in analyzing classroom experience and 'effectiveness' it is often more

straightforward to latch onto adolescents as producers rather than adolescents as creative thinkers.

Pursuing the idea further, Cook (2012) suggests that the music education agenda should focus on developing ways of thinking, talking and writing about music, developing models of creativity which value acts of making and listening music together (supporting the socio-cultural premise of musical activity). Cook's analysis reminds us that so many of our assumptions about creativity and music in the West reside in a tacit belief that it has already happened – it exists in the past (consider musical scores, copyright law, compositions etc.). A socio-cultural perspective identifies that music making happens more 'in the present'. Lessig (2008) goes further, commenting that socio-cultural theories of creative practice have more in common with shareware-type ideology than a read-only culture and is therefore dynamic. Consider also Burnard's comment (2012) that western art music operates within an individual dimension whereas popular musics operate within collaborative social spheres.

Music education operates within a socio-cultural framework which identifies that the acquisition of knowledge occurs within a social and physical context, also known as situated cognition (Hargreaves and North 2008). It also includes the full context of the activity and its participants. In order to see how this further relates to the investigation, let us return to Vygotsky's ideas and how they have been developed by other researchers in the field.

Vygotsky (1934/1978) identified three key analytical concepts in his analysis and theories of learning. Tools, artefacts and mediation are necessary for the child to organize and form relationships with things and so make meaning. Symbols and signs become incorporated into action and so transformation of previous understanding and meanings takes place. This transformation of understanding and the development of further meanings through engagement with symbols is not dissimilar to Langer's analysis of creativity (1958 et el), although Langer theorises from a Western European Classical individual talent perspective.

These ideas concerning the making of meaning in part derive from the work of the symbolic interactionists such as G. H Mead (1934/1982), Blumer and Dewey (1934). Blumer's (1969) comment that 'people act toward things based on the meaning those things have for them, and these meanings are derived from social interaction and modified through interpretation' resonates widely with those who analyse and explore pedagogic practice, seeking to develop, enthuse and contribute to greater understanding about motivational pedagogies. Although my own investigation did not adopt the usual methodology of the symbolic interactionists, namely participative research, the perspective is relevant as it formed a part of the framework for analysis in my investigation. Dewey's work exploring knowing, doing and learning (1934) is intertwined here too.

Other theorists have influenced my thinking in the framing of my approach concerning how to make sense/make meaning of the classroom interactions in study two of this investigation. Csikszentmihalyi (1988) has much to say concerning 'flow' and optimal experience, particularly in terms of the way our goals shape the way in which our choices are made. Furthermore, he points out that experiences which are most enjoyable have a greater chance of being remembered (do we sometimes forget this?) and of being built into what he calls 'the memory storage of the culture'. This last comment is particularly fascinating as, although Csikszentmihalyi was making a wider point concerning the development of culture, I substitute the idea with the part it plays in personal learning. What is also interesting about Csikszentmihalyi's work is the way in which his beliefs about creative activity moved from the individual talent perspective to the socio-cultural perspective as he found he could not exclude context from his theories.

The way in which knowledge is personally acquired has been addressed by Polanyi (1958) (cf. the symbolic interactionist stance) and how we each form a unique inner (musical) library which is constantly undergoing mediation via Vygotsky's technical tools and psychological tools, and what Gibson (1986) calls 'affordances' (opportunities with potential for development in some way). Gibson's concept of affordances fuses perception and cognition into learning,

situating those opportunities within the time-bound practice of a creative activity.

The context of creative activity is a complete system where there is an integration of subject, object, tools, signs and symbols that link production and communication for Engestrom (1993).

Fundamentally, any analysis of classroom composing activities and interactions has to have at its centre a premise of situated cognition and situated learning. Hutchins (1995) has used the term 'distributed cognition' to describe how knowledge is created, distributed and negotiated across individuals and within groups. In this way, group composing activities within classroom pedagogy are justified and vital in terms of pupil learning and musical experience – not a convenient approach to mask resource deficiencies. Sawyer's (2003) analysis highlights the way in which interpretive choices influence and have an impact upon the choices of other players, which result in 'unpredictable emergences' or the generation of meaning.

Littleton and Mercer (2012) develop further the idea of distributed cognition, using the term 'inter-thinking' to describe how knowledge is shared and jointly constructed through experience. Their work with musicians adds a further relevant dimension to my own investigative work. As researchers from a dialogic learning perspective, they remind us how language is a vital tool in the construction of meaning and knowledge. One aspect of my investigation during phase two was to 'take a peak' into the contribution of language to the development of musical meaning through using pupil smartphones to record progress and/or evaluation of their composing……trying to capture the dynamic of thought and action in the music classroom.

Summary:

- socio-cultural theory and ideas from symbolic interactionist theories form a significant part of the theoretical framework of my investigation

- Bourdieu's sociological analysis of practice and power are also referred to throughout the discussions and analysis of the research

A summary of the process of analysis can be found at appendix C.

3.5 Ethics

Every researcher has a duty to consider ethical practices and test their own ideas against them. Hennink, Hutter & Bailey (2011) state that three aspects in particular need to be considered.

Firstly, how the inquiry attends to *respect of persons?* In the first instance, this requires that potential participants are given sufficient information to give consent. In undertaking study one all participants were keen to understand how I was gaining from the study, why I wanted to do it, what part their interview would play in the whole thing, why I wanted to interview them, what would happen after the inquiry was finished. It is my increasing professional experience that many young people from the adolescent years upwards are very aware of being considered 'under a microscope' by external visitors who too often parachute into their lives, say very little, contribute less and then disappear (any resemblance to OFSTED practices is purely coincidental).

Qualitative researchers are often working closely with participants and therefore must be mindful of the potential for doing harm through the establishment of relationships (and the 'withdrawal' of these at the end of the inquiry). There is a certain kind of responsibility which comes with being invited/permitted into the heart of others' social and professional realities where a rapport is developed in order to accurately capture and relay the true voice of the people in that context. This rapport demands that, in some way, there is a continuity or tailing-off of the relationship so that we are truly adhering to ethical practice. This is at the forefront in the design of my inquiry as I will demonstrate through explaining the reasons for my choices at each stage.

Secondly, who will *benefit* from the research. Given what I have noted above (and developed further), any inquiry, or rather co-enquiry, should be designed

on the basis of a real shared interest in the focus of the enquiry (Hennink, Hutter & Bailey 2011), such that the researcher and researched are participants in an act of co-constructions throughout the investigation, demonstrating also a real shared interest in each others' perspectives and realities, developing new knowledge through the endeavour. The benefits then extend into the process of the enquiry and a joint desire to see how this can continue after the 'project' has finished.

In this way, the researcher is able to maximize benefits for a broad group of participants, observers, enthusiasts and other interested parties. Alongside, runs the responsibility for minimizing the risks for participants through adhering to procedures for anonymity (no individual identified) and confidentiality (observing rules concerning the non-disclosure of information).

Thirdly*, justice* requires that the research project is well-considered in terms of fairness and does not exploit participants. I have noted already some of my concerns in relation to this. In addition, issues concerning future publication in academic journals and discussion of practice in other professional settings needs to be carefully considered. Another aspect of justice is the responsibility of the researcher not to sensationalise findings (Hennink, Hutter & Bailey 2011).

Summary:

- Respect, benefit and justice are key aspects of ethical research.
- Intentions and issues should be shared with all interested parties.
- Researchers need to be mindful of issues of exploitation and potential risk.
- It is particularly important to plan for sustainability or tapered withdrawal from the research arena and its participants. Ideally, practitioner research has the capacity to resemble a more organic model of discovery and further development.

PART TWO: THE STUDIES – FINDINGS AND DISCUSSION

CHAPTER FOUR: STUDY ONE, YOUNG ADULTS – FINDINGS AND DISCUSSION

4.1. Introduction to study one.

Rationale: the purpose of this first part of the research, study one, was to sample personal perspectives of school adolescent music teaching 'from a distance' of three young adults. The study aimed to capture the reflections of musically-engaged early–career adults at a time when they were 'removed' from the school learning context. This early empirical study was designed to offer possible indicators of themes and issues which were not only relevant for the participants of study one but would offer lines of enquiry to be shaped and pursued in studies two and three. Study one may also indicate possible connections between music-making that happens in school and a continued music-making which happens in adulthood. Therefore, study one was seeking to address RQs 1a, 1b, 1c and 2b.

Table 4.1. Study one, relationship between RQs and methods

Research Question	Methods
1a. What are adolescent pupils' perceptions of composing creativities?	Semi-structured interviews with three young musically-engaged adults.
1b. What are adolescent pupils' practices of composing (and musical creativities)?	Semi-structured interviews with three young musically-engaged adults.
1c. What are some of the processes that constitute composing creativities?	Semi-structured interviews with three young musically-engaged adults.
2b. What are teachers' practices in relation to composing creativities?	Semi-structured interviews with three young musically-engaged adults.

Sampling: the process for sampling was dictated by convenience and informal self-selection. From my networks of friends and colleagues, I approached three young adults. The three adults were three men in their twenties, one educated at an independent school and two educated at state schools. I had planned to consult four or five young adults which included young women too but was unable to secure meeting times with two of them (emails were unanswered etc which I took to be a change of mind regarding taking part). I was unable to secure agreement from women at this particular time and feel that therefore there are missing voices in this first study. (At this point, it is tempting to infer a broad gender issue concerning the willingness of men and women to participate in the research process. However, I think the small sample size precludes any comment: the drive for me to carry out the interviews and to conquer practical obstacles had more importance at the time.)

There are two assumptions present when discussing 'missing voices'. One assumption is that women would have had a different experience from men at school. There is some evidence for this which has been evaluated in chapter two particularly when related to music technology (but not exclusively so) e.g. Green (1997). The other comment is that maybe there are fewer women who are musically-engaged in young adulthood. I do not have the evidence to comment either way except to muse that a distinct disadvantage of informal convenience sampling is that it does not always reproduce demographic patterns.

I acknowledge that it is a weakness of this sample that no young women took part, although the findings are not invalidated because of it – the issues and comments will be shown to resonate within broader and more general contexts conducive to musical creativities as further empirical work was completed.

Methodology: the methodology for study one was a case study comprising a series of interviews. The aim was to undertake the research from a phenomenological stance which enabled the researcher to be led through a way of access genuinely belonging to it (Wilson 2013). The case studies constituted interviews in a quiet part of a public place – café or coffee shop –

so that the interviews could take the form of a general conversation and allow for narrative progression. However, a narrative is not found. It is created through interpretation, with meanings constructed through the subjectivities of the participants and the researcher's subjectivities engaged too (Counsell 2013). Nevertheless, the purpose was to look afresh at educational concepts which may have become unproblematic in the music classroom by identifying possible paradoxes and differences in conception between the students and the teachers. In other words, to discover differences in ontological and epistemological perspectives indicated through both pupil and teacher perceptions and practices.

Each interview began in the same way: the purpose of the investigation was outlined, comments concerning how the interviews fitted into this purpose, followed by an outline of six broad areas for discussion (see appendix one). It was explained that this was a starting point for reflections on the broad topic of composing and music-making.

Ethical considerations were discussed e.g. that my notes would be sent to them for approval, and their permissions would be sought if I wanted to include their thoughts in a publication at a later point. Two of the three participants asked me what was going to happen after the investigation was complete: they wanted to know how their contribution 'fed back' into music teaching (see 3.5).

Methods:

The method used for data creation was informal/semi-structured interview. During this early fieldwork stage, the objective was to identify a number of lines of enquiry which would be suggested to myself through the informal discussion/semi-structured interviews (Delamont 2002).

Data were created through written notes taken by the researcher. The decision was taken early on not to record the interviews (and so produce transcripts) but to rely on written notes which recorded an overview of what was said as well as details concerning specific points of emphasis. The rationale for this decision was founded on a concern that recording digitally would make the interview too

formal and would work against the informal setting. The decision was to make written notes which captured the essence of what was said, as well as including specific quotations from the participants.

This research decision to capture the key points of what was said along with recording specific quotations meant that as the researcher, I was selecting/editing and condensing what I conceived to be relevant data as the conversation progressed and thus putting myself at the centre of a potential qualitative analytical problem at a later date: confirmation bias. Miles and Huberman (1994) comment that if few pre-established instruments are used, it can be difficult to separate out the external or participant information from what the researcher has contributed when it comes to the process of decoding and encoding the words of those participants. However, unstructured interviewing is useful in terms of trying to capture the concerns and interests of a particular group. It moves towards capturing the 'implicate order' of a social context (Bohm 1980 in Sanger 1996) - understanding the holistic integrity within entities and systems – rather than the 'explicate order' which takes an atomistic approach in an attempt to discover preexisting factors (Bohm 1980 in Sanger 1996).

In terms of researcher positioning it can be helpful to ask oneself just where does interpretation and data creation (and consequently, codification) happen? It may take the shape of a formative interpretative process – which should be acknowledged – or perhaps at the end of the particular research activity (Sanger 1996). To return to the former, one of the stated weaknesses of note-taking as a method is that the relationship between interviewer and interviewee can instigate a certain cooption of purpose between the two thus changing the nature of the data (Sanger 1996). Perhaps this is a problem of the pursuit of a particular definition of objectivity within qualitative research. This objectivity does not acknowledge the co-construction of meanings and social realities within human interactions and is an inappropriate objective in the first place. It further highlights a certain semantic confusion between notions of objectivity and subjectivity/interpretation. Unstructured (loosely structured) interviews

allow for both the participants and the researcher to co-create a research agenda and explore a particular learning and social reality together.

In this way, the findings of study one represent a broad exposition of a number of concepts and practices to be investigated in the further two studies, representing different perspectives. It is valid too, to highlight the distinctive evidence and findings of this particular reflective study so that the relevance of the perspective is noted. As with all 'agendas', further concepts and practices may be added to the research map as it progresses whilst remaining relevant to the research questions and subject matter. In this way, the internal validity of the research project is retained.

The three participants had a particular range of educational experiences as detailed below:

Table 4.2 Young adult education and employment

	Schooling	*Post-compulsory education*	*Work*
Participant 1	State	University – music technology	Sound businesses/technology IT (making music as a hobby)
Participant 2	Independent	University	Music business: producing and managing bands
Participant 3	State	Employment from age 18	Technology support in HE (making music as a hobby)

Each participant had studied GCSE music but had not necessarily continued studying to 'A' level standard at school. They were all still involved in music-making in some way and were enthusiastic participants in the interviews. Each participant spoke warmly about their music education (although this may have

been modified for my benefit) whilst acknowledging difficulties and differences in approach and objectives between themselves and their teachers.

Questions used in the semi-formal interviews for study 1:
The interviews were one/one and a half hours in duration and were constructed using these six core questions:

1. What do you think of when I say composing? (What does it mean, do you think?)
2. In contemporary music (i.e. current ways of making music), who does the composing/creating?
3. What happens in school in terms of composing?
4. How do young people compose, in your experience and opinion?
5. What do you use in terms of apps/mobile technologies?
6. ……and where do you use them?

As the nature of the encounter was semi-structured and semi-formal, answers were noted in terms of key concepts, ideas and vocabulary which captured the essence and detail of what was being said. Specific quotations by the participants were therefore included in the note-taking. At the end of each question, and before moving onto the next question, I read back to the participant what I had noted to check for accuracy and the participant's approval of my notes.

4.2 Evidence: The tables below represent a combination of the essence of the discussion, taken from these copious notes, and direct quotations from the participants. The presentation in the following tables, in different colours enables easier comparison between the comments by the young adult participants.

Table 4.3.1 Evidence from interview question one

Q1	What do you think of when I say 'composing'? (What does it mean, do you think ?)
Participant 1	Making music, rather than composing
Participant 2	Composing suggests a mountain, I/we need to make it smaller e.g. find a good beat…write a little something…. Making by ear, fiddling around, 'making to creating' in half an hour
Participant 3	Composing is any part of an idea/riff and every part……just as valid as a large structure. Rearranging is also composing…includes sorting and tidying. Any change you make is part of composing.

Responses to question one indicate a reshaping of the term, away from the WEC public examination terminology and conception as finite artefact. The comments illustrate a dynamic practice which includes smaller activities. Participant three indicates additionally the notion of re-forming as part of the perceptions of composing creativities.

Table 4.3.2 Evidence from interview question two

Q2	In contemporary music, who does the composing/creating?
Participant 1	It's a group effort by many different people – even though the 'star' is the person who gets the credit. e.g. Lana Del Rey contributed only one motif to her last (hit) song. The composer is really a 'super-producer' and gets a named credit on the music (increasingly so). This role is a real aspiration for young people. e.g. Mark Ronson.
Participant 2	The creating is done by a number of people. The producer's job is to work with the artist to achieve the (musical) objective. Increasingly, the manager's role includes giving feedback on raw songs – tester and tasting analogy. Part of the creative process. Ideas/seed company idea which helps artists to realize their ideas within the 'code' of the music.
Participant 3	In a band and writing songs, you come up with bits in rehearsal – a mush – then you start to select and divide. You then start demo-ing/composing, laying down tracks at the same time. It's generally group composing even though that one person has come in with a song. The band then pulls it apart and redoes it.

Responses to question two offer a much-expanded discussion, affirming a challenge to the perception of the lone composer. The responses demonstrate a broadened understanding of the personnel involved in composing creativities. This includes the music producer, the A and R-type manager (Artists and Repertoire) and the recording technician.

Table 4.3.3 Evidence from interview question three

Q3	What happens in school, in terms of composing?
Participant 1	In terms of the music curriculum, the shaping and form part of composing is a quicker route to success (i.e. a finished piece of music) than the traditional route of learning an instrument (and then composing). (Comment concerning the way his music teacher tried to teach them in a traditional way but he and his mates knew what she was after and used their own ways/devices/approach to achieve the same result….)
Participant 2	For me, had a long interest in music and started with the clarinet – not a proficient instrumentalist, inhibited by music on a stave. Then got a Mac computer and the 'mist descended'. Found a few chords and was away. The teacher became a facilitator (after a basic induction) as he didn't understand the technology. Music technology "A" level 'written by music teachers' (i.e. coming from a traditional, instrumentalist perspective). Classically trained kids were pushed into using Sibelius….other kids (not classically trained instrumentalists) got the same outcome but 'reverse engineered it' into Sibelius….
Participant 3	I had to play the recorder in primary school. In secondary (school) played keyboard banks and did song writing. Made music on keyboards and learnt drums a bit. Breakthrough came with discovering computer music, loops, software instruments. Got bored with making music on my own so took up guitar (self-taught), took some theory lessons from a friend. I like putting stuff together……learning production to sound professional. Now playing MIDI keyboards in a band.

There are a number of interesting perceptions revealed here that reference the different habitus' of the participants within the institutional field. All three were motivated to compose but were frustrated by the curriculum and pedagogy of their music classroom. Music technology unblocked the barrier. In addition,

some deep perceptions here, such as 'The music technology 'A' level is written by music teachers' (participant B) implying that music technology has been squashed into a framework more appropriate for other composing knowledges.

Table 4.3.4 Evidence from interview question four

Q4	How do young people compose, in your experience and opinion?
Participant 1	People together, individually fiddling with patterns/riffs/ideas, then all paying attention when something sounds good, composition starts to be shaped. Initial 'playing around' can be with range of technologies etc.
Participant 2	Kids are passionate about music technologies because they are in control (of the music making). Create by experimenting with patterns and chords, sampling. Access into music is via a computer. Ideas can be bounced between people via the internet. Success pushed me to learn the keyboard – emphasized 'learnt keyboard not pieces'.
Participant 3	Varies from band to band. Sometimes one person is dominant, sometimes it's a free-for-all. Laptop software has liberated the musician/producer but you still need live performers.

Responses to question four demonstrate perceptions made visible through a more generic discourse: form rather than Form. They also indicate an emphasized opposition to traditional repertoire learning through orchestral instrumental learning in favour of instruments used as sonic tools.

Table 4.3.5 Evidence from interview question five

Q5	What do you use in terms of apps/mobile technologies?
Participant 1	Protools logic, Garageband, Nanostudio, auraflux, madpad, kaossilator, ableton live, aurial, tenori on. Electrify has banks of samples and a time-stretching function which is good for exploring song structure.
Participant 2	Learning MIDI was very valuable as it helps the syncing with other kit. I-pads used by clients to help the mixing and as a touch-controller at live gigs.
Participant 3	Cubase for sequencing. '4-track' app as a sketch pad for ideas. Garageband used as a demo tool (can input instruments).

	Cantabile lite used as a host for VST (software insts) instruments. (VST = Virtual Studio Technology). 4 track.

Responses predominantly concerned a list of different types of software and equipment and some associated composing creative functions.

Table 4.3.6 Evidence from interview question six

Q6	…..and where do you use them ?
Participant 1	Some apps are for making music with mates, other apps for 'train journeys' e.g. solo experimentation on train journeys, (e.g. loopy app) some for ambient sound pictures.
Participant 2	(Felt he had answered the question already/nothing to add.)
Participant 3	Trophy Wife: indie/electro trio….compose sitting round the computer. Writing – final product first…recording then get in the band for live performance.

Responses to question six indicate a further nuanced understanding and acknowledgement of different practices of composing during adolescence.

(This researcher has to acknowledge her struggle not to bristle at the software called 'Trophy Wife'. This is a small piece of evidence of the uncontested 'blokey misogyny' which languishes in early music technology nomenclature and writing – another factor contributing to identity formation but the not the central subject of this research.)

4.3 Findings: the discursive data presented above was analysed within both an inductive conceptual framework and a deductive conceptual framework (Hennink, Hutter, Bailey 2011). Firstly, an inductive approach was employed which explores the transcripts from interviews identifying and creating codes/themes from the responses of the participants. The second stage of analysis took the form of a deductive approach, viewing through the lens of possible relationships to theories and research questions underpinning the inquiry. In addition, insights into similarities and differences into ontological and epistemological perspectives are identified and noted.

Table 4.4 Initial process of analysis

Theme/code/ finding	**Inductive analysis - Finding**	**Deductive analysis - (differences in perspective: ontological and/or epistemological)**	**Research Question**
1.	Different discourses/perceptions of composing between pupil and teacher.	Social construction Ontological difference.	1a, 1b, 1c, 2a, 2b
2.	Diverse practices of musical creativities/ access and routes into music	Learning theories Pedagogic theories Epistemological difference	1a, 1b, 1c, 2a, 2b
3.	a. Adolescent control/co-creation. b. Success/validity and identity	Construction of meaning in music. Ontological and epistemological differences in perspectives. Adolescent identity: individual and through group activities. Ontological and epistemological differences in perspectives.	1a, 1b, 1c, 2b

The table 4.4 above shows the initial process of analysis pursuing a potential route considering epistemological and ontological differences between teachers, classroom context and adolescents.

4.4 **Discussion of findings**

Section 4.4 explores and discusses the response data comprising three broad findings.

4.4.1 '*Composing suggests a mountain……*' different perceptions of composing creativities

The first interview question was designed to give insights into the sorts of conceptions (and preconceptions from enculturation?) surrounding this particular synthetical activity. All three participants conceived the term 'composing' as something large, formal and 'outside' of them. In this way, it

could be surmised that many of the traditional structural beliefs surrounding composition (cf. Sloboda 1985) have been internalized to a certain extent by these three participants. Furthermore, the 'outsideness' refers to Western European Classical conceptions (WEC) and practices which these participants seem not to share. In fact, the disconnect may arise from a lack of acknowledgement of the situated nature of learning, in that one dominant 'situation' (the conservatoire model of the study of 'composition', e.g. Hindemith 1948) presides over others in the music classroom. At the very least its legacy is tangible and rendered questionable with the emergence of digital learning practices and supporting technological 'tools'.

To illustrate, participant B said, 'Composing suggests a mountain….I need to make it smaller'. Both participants A and C said something similar, talking about riffs, ideas, making music. The language itself betrays the provenance of their practices: a more informal process associated with popular western cultures (Green 2002). Their responses indicate that their identities as musicians are bound up with other practices, producing an alternative discourse and using the term 'composer' to describe themselves is not something they would typically do. Crockett and Silbereisen (2000) comment upon the way in which progress through adolescence, and the accompanying reforming of identity, occurs within everyday social contexts. School is one of those contexts as it is an important place for meaning-making and social interaction. Perceptions of composing are therefore formulated, accepted, challenged and rejected according to the experiences both within and outside of the classroom.

Green's research (2002) concerning the links between the development of performing skills and composing skills resonates further with the three participants. A comment was made concerning the role of instrumental skill and composing. Two of the participants indicated that they pursued further instrumental study when they felt they had reached current limitations with the technology, and so saw learning an instrument as taking them into another arena. In fact, all three males had had a few instrumental lessons as adolescents but did not pursue these studies into advanced level playing.

For participant B, success with technology and music-creating pushed him to learn the keyboard. However, he emphasized that he 'learnt the keyboard not pieces' indicating that he was rejecting the traditional way of learning an instrument (via the formal WEC cultural canon) in favour of getting to grips with it as a means to composing music. This resonates also with Schulman's (2005) discussions concerning signature pedagogies, in that the participants motivations and practical solution to their 'dilemma' differed from the 'deep structure' set of assumptions which constitute instrumental teaching and preparation for the processes of composing.

The development of composing as a social activity is supported by a comment from participant C. He contributed 'Got bored with making music on my own so took up guitar (self-taught), took some theory lessons from a friend'. For this participant, creative freedom needed to be realized through group playing and experimentation and was not the lone activity undertaken by a 'genius' which popular myth would have us believe and the patriarchy perpetuate (Burnard 2012). In fact, in earlier work Burnard et al (2008) comment upon the teacher's role in facilitating such co-constructive contexts for learning. The findings from this study imply that perhaps this was not present or frequent from these participants' experiences. It highlights a difference in ontological perspective between students and teacher.

4.4.2 *' Learnt the keyboard, not pieces……'* repertoire and sonic tools approaches

To continue from the previous finding, these young adults' school experiences of composing point toward an inconsistency of belief and approach between the teacher's pedagogy and how the students really engaged with music-making.

For these participants, access into composing seemed to be via digital music technology. Furthermore, the participants offered some interesting analytical detail concerning their practice and perceived success within the classroom setting for composing. Participant A confirmed that having an understanding of

(Western European Classical) structure along with access to music technology was a rewarding way to success. Participant C's comment concerning music loops implies the same learning pattern, 'In terms of the music curriculum, the shaping and form part of composing is a quicker route to success (*i.e. a finished piece of music*) than the traditional route of learning an instrument (and then composing)' (participant A).

'Made music on keyboards and learnt drums a bit. Breakthrough came with discovering computer music, loops, software instruments (participant C).

As has been noted earlier, the musical context for the participants' work started with an understanding of elements and aspects of western European music (could it really be anything else?) with the access and associated practices linked more to popular music genres rather than classical. Another point to note, is the pursuit and importance of 'success' (this will be discussed in 5.3 below). Adolescent learners are…'(I was) inhibited by music on a stave. Then got a Mac computer and the 'mist descended'. Found a few chords and was away…' (participant B).

This point concerning notation reflects the teacher's world, identity and conceptual landscape rather than that of the pupils. 'Classically trained kids were pushed into using Sibelius (to compose)….' (participant B). It would seem that music technology allowed them to bypass the issue of notation as necessary to composing (Sibelius turns live-time played music into staff notation).

A way into composing also seemed to be via blocks of pattern and ideas. Participant C also added another insight, 'In a band and writing songs, you come up with bits in rehearsal – a mush – then you start to select and divide. You then start demo-ing/composing, laying down tracks at the same time. It's generally group composing even though one person has come in with a song. The band then pulls it apart and redoes it.'

Further comments reveal the practice of even wider sharing of ideas via the internet. ‘Kids are passionate about music technologies because they are in control (of the music making). Create by experimenting with patterns and chords, sampling. Access into music is via a computer. Ideas can be bounced between people via the internet’ (participant B).

4.4.3 *‘Some apps are for train journeys……’* digital technologies and adolescent control

All three participants stated that composing/music-making was done by a number of people thus highlighting further the inadequacy of the myth of the lone composer. ‘It’s a group effort by many different people’ (participant A). ‘The creating is done by a number of people’ (participant B). This further links to issues of control resting with pupils and not the teacher i.e. an expert.

Furthermore, they had comments concerning wider music-creating roles which were part of the same process. For example, the role of the producer and also the manager who are part of the creative process, ‘The composer is really a ‘super-producer’ and gets a named credit on the music (increasingly so). This role is a real aspiration for young people. e.g. Mark Ronson’ (participant A).

‘The producer’s job is to work with the artist to achieve the (musical) objective. Increasingly, the manager’s role includes giving feedback on raw songs – tester and tasting analogy. Part of the creative process ‘(participant B).

Another aspect of control is how access to mobile technologies and phone applications has allowed music making to happen anywhere. As participant A said, ‘Some apps are for making music with mates, other apps for ‘train journeys’ e.g. solo experimentation on train journeys, some for ambient sound pictures.’

4.4.4. Implications for studies two and three

Reflections by this researcher on the findings identified above produced a number of implications for the design and processes needed for the two subsequent studies.

Study two – the scope and range of activities was reduced to allow for focus on a longer more intense composing project (1, 2 and 3). Period of observation introduced in order to study adolescent identity (3). In addition, observation period would allow a familiarity with the researcher which may produce less inhibited behaviours once the main composing project (to explore processes) was underway.

Study three – interview questions adapted to include scope for thought and discussion concerning the role of music –making (and classroom pedagogies) in contributing to adolescent identity (3). Similarly, questions were more tightly focused to produce answers concerning ontological differences and the reshaping of pedagogy (2). A note was made to explore discussion items concerning the differences in approach and pupil belief concerning composing, performativity aspects and the relationship to the changing phases of adolescence (1).

Summary:

- Young adults were able to identify and discuss points of difference and similarity between their own beliefs and practices and those of their teachers and the institution of school.
- The young adults were able to discuss ways in which adolescents make flexible compromising adjustments to the ways in which they engage with teachers, peers and composing creativities

CHAPTER FIVE: STUDY TWO, ADOLESCENTS – FINDINGS AND DISCUSSION

In line with the presentation of study one in the previous chapter four, the next section introduces the specific detail concerning this larger second study. This empirical school-based study was designed in two phases: five weeks of acclimatization and observation, followed by a further five weeks exploring adolescent composing creativities in connection with a specified composing activity. A number of methods were used to create and triangulate the data.

5.1 Introduction

Rationale

The purpose of the inquiry was to investigate the processes and practices of adolescents' composing activities within a contemporary classroom context. Study two is a particular piece of empirical research: a phenomenological case study of two year nine classes (n=51) taught consecutively involving a number of research methods/tools. The research tools included a first use (for researcher and participants) of the voice memo function on pupil smartphones (see later discussion).

The primary research activity was to explore the ways in which year nine pupils engaged in group music-making and to explore the factors which enabled or discouraged this to happen (including the role and pedagogy of the teacher). A further objective was to identify any lines of enquiry which were present in the findings from study one as well as to identify new lines of enquiry from this study. Therefore, study two sought to address RQs 1a, 1b, 1c and to contribute towards RQs 2a and 2b.

Table 5.1 Research questions aligned with research methods

Research Question	Methods
1a. What are adolescent pupils' perceptions of composing creativities?	a. observation of composing process (1,2,3,4) b. evaluation activities: written (1), voice memos on phones (2 & 3) c. Focus group interview (3) d. Whole class verbal reflective feedback (4) e. Composing group interviews (2 groups) in practice rooms with group B
1b. What are adolescent pupils' practices of composing reativities?	a. observation of composing process (1,2,3,4) b. evaluation activities: written (1), voice memos on phones (2 & 3) c. Focus group interview (3) d. Whole class verbal reflective feedback (4) with group A e. Composing group interviews (2 groups) in practice rooms with group B
1c. What are some of the practices that constitute composing creativities?	a. observation of composing process (1,2,3,4) b. evaluation activities: written (1), voice memos on phones (2 & 3)
2b. What are teachers' practices in relation to composing creativities?	a. observation of composing process (1,2,3,4) b. see study three
2c. What is the relationship between teachers' perceptions of composing creativities and their pedagogical practices?	a. observation of composing process (1,2,3,4) b. see study 3

The study aimed to capture the ways in which pupils approach and undertake a composing task and their reflections on this process. The objective was to learn more about the perceptions and practices engaged in by pupils in order to see what can be learned in terms of:

- how/in what ways pupils synthesise ideas and make use of prior learning
- what prior learning is evident
- how skills are learned and used
- how pupils make sense/make meaning of the teacher's 'task set-up'
- the procedures in which pupils engage to start work
- other learning skills and concepts which facilitate group learning in music
- any inhibitors to learning in this way
- suitable ways of gathering reflective evidence from the pupils and the implications for this on pupil learning

Sampling: The process used to select a sample began with a wide invitation by email to the primary research 'gate-keepers': Headteachers and Heads of Music at schools where I knew that group composing activities took place as part of the music curriculum (from my own professional practice and professional role at the university). The email invitation took care to explain the purpose of the research, the research methods envisaged, the expectations of the school music department and possible ways in which the school could benefit from taking part in the project.

This initial setting up of the research project, securing permission to work in a school, took approx. six months longer than expected. From the subsequent questions asked about the research (from the few who replied), I speculated that a number of factors contributed towards the reluctance to take part (following informal comments as part of a the following-up procedure).

These were:

- a certain wariness concerning the research outcome and the resulting overall impression of their learning community
- concern about the close scrutiny of a researcher and the exposing of practice, possibly linked to current national policy which places a greater importance on other school subjects
- weariness from the feeling of being overwhelmed by other initiatives which had a higher priority in terms of school support

In addition, it needs to be acknowledged that my position within the university may have acted as both a helpful factor as well as an inhibitor, in that although the schools and personnel I approached knew that I understood school contexts and pressures, my professional role may have triggered a feeling of reluctance to have music department practice focused upon for fear of being revealed as deficient in some way which may contaminate other judgments and business with the school.

The final result of the initial wide consultative approaches enabled me to find success and work in a small secondary school where the recently appointed Head teacher was a great supporter of the arts and where the Head of Music was a long-time contemporary of mine (in other words, a combination of formal and informal sampling).

At the heart of this project was a desire to look at year nine early adolescent pupils for a number of reasons concerning social and cultural pressure points:

- 13/14 years is the start of early adolescence with the onset of puberty, noticeable to classroom teachers by changes in physical factors and attitude/behaviour changes
- this time is also a period of shifting identity as adolescents seek to explore adult roles and behaviours consciously and unconsciously. Attitudes and opinions towards the arts are part of it (Erikson 1950)

- School cultures, practices and performativity pressures concerning public examination choices and ideas of adult life are present at this time (and generally for the first time)
- The above points are often cited by teachers as reasons for a range of levels of disengagement in music lessons at this time. Therefore, an examination of effective pedagogies is timely (i.e. effective in terms of continuing pupil engagement and continuing improvement of pupil attainment
- At the time of the design of this research, there had been little investigation of 13/14 year old music practices in classroom settings

The agreement with the Head of Music was that there would be a series of acclimatisation visits for the benefit of both myself and the pupils for a period of four weeks towards the end of the autumn term, thus allowing the pupils and class teachers to have developed functioning working routines before my arrival. During this time, learning and teaching of both classes would be observed so that I could form a preliminary set of lines of enquiry from these observations, derived from the socio-cultural context of the classroom. In addition, the design of the more formal observation of the composing project could be agreed by myself and the Head of Department, so that the pupils' work plan was not falsely interrupted by the research process and became a seamless part of it. This task would start with the new term.

Methodology:

The methodology for study two was a larger scale (than study one) phenomenological empirical case study comprising a number of different activities requiring different research methods to enable a triangulation of the data. The aim was to undertake the research in ways which enabled the researcher to be led through a way of access genuinely belonging to it (Counsell in Wilson 2013).

The initial design of this part of the research, which had been tentatively planned before study one had been undertaken, included:

'*Case Studies – 1. Observation of specific composing projects in school (one or two classes in one or two schools) i.e. maximum of four classes to be observed including a possible mixture of lower and upper secondary school classes;*
2. Music-making/composing outside of school – small case study examples.
The total length of this study was two terms (two thirds of an academic year).'

Following the completion of study one and the consequent identification of lines of enquiry from that study, the research design for study two was revised so that it became smaller and more focused on the midpoint age for secondary schooling, to allow for more in-depth exploration of fewer factors. At this point the objective of including a study of informal learning (composing outside of school) was commuted to a small focus group discussion, acting as additional information to the study rather than a strand of focus within it.

In a similar way to study one, the purpose of study two was to identify and explore any differences in ontological and epistemological perspectives concerning 'synthetical' musical activities demonstrated through both pupil and teacher attitudes and actions. In addition, to speculate whether these differences illuminate possible disconnections between public knowledge and domain specific knowledge concerning musical creativities/composing which may magnify the distortions evident in recent public policy towards the arts and the curriculum in general.

School context -
The school in which study two of this research took place was a small rural secondary school which was keen to develop its links to a wider learning environment and so explore ways in which pupil progress is facilitated and documented. The Head teacher hoped that this work would further illuminate how learning develops in music.

The Head of Department at the school is also the only classroom music teacher. Although new in post at this school, he is a long-time contemporary of the researcher – we have shared much joint in-service learning together over the

years and so, in broad terms at least, have shared approaches and views concerning music teaching and music education. This extensive experience means that he is a confident and effective practitioner and open to facilitating research work in his classroom.

Upon arrival at the school, his assessment of the year nine pupils was that in composing terms they seemed to be operating more at the level of years six and seven rather than nine. The pupils were unused to group composing as the previous teacher had not felt comfortable with it (outside her control) in terms of attainment and progression, and also 'classroom management'.

The physical environment for music-making is one large classroom with a number of nearby practice rooms (one always taken by an instrumental teacher). Assortment of instruments including pitched and unpitched percussion, keyboards, pianos, guitars as well as music technology equipment (not used during the time of my visit, neither was the drum kit without 'special permission'). Assorted West African and South American percussion instruments were also available for use.

The classes followed many routines familiar to secondary schools. Formal entry to the classroom, seating arranged in an arc (no tables) and a seating plan from which the pupils may not deviate. The school operates a 'no hands up' policy and so the teacher asks a pupil by name for a contribution. For this research, pupils were allowed to work in friendship groups: a decision made between myself and the music teacher.

The decision was based on previous knowledge of productive friendship groups. Pupils could choose whichever instruments they felt appropriate for the music. The choice included pitched and unpitched percussion (authentic instruments from other cultural traditions included) as well as keyboards, guitars, computer facilities and some orchestral instruments.

As the class teacher had only recently joined the school, he was establishing his style of teaching as well as addressing the curriculum challenges. The pupils

had experienced some inconsistent and restrictive music lessons prior to his arrival at the school. The class teacher's professional judgment was that due to these circumstances, the year nine classes had not had the typical musical experiences encountered in years seven and eight.

Methods:

The intention for study two was to use a number of data collection methods to capture how pupils approach a composing activity and to use a number of ways of gathering their reflections on this process.

Therefore, in this second stage of empirical fieldwork, a number of research methods/tools were employed in pursuit of those objectives which were to:

a. 'sound out/test' whether the findings identified/highlighted in study one resonated in any way with the contemporary class composing practice as demonstrated by the school classes;
b. identify further descriptors of adolescent practice which could be added to the key findings from study one and rolled forward into study three.

A summary of the research methods used is described in table 5.1. However, the rationale for researcher choices needs to be explained further.

Observation – as an experienced classroom practitioner, but in this context primarily a researcher, I was fully aware of the likelihood of bias in terms of the researcher's representation and interpretation of the classroom context, in that bias is the consequence of an in-built disposition to do or think things in a particular way (Sanger 1996). To go further, observation is a primary tool for capturing holistic and naturalistic socio-cultural contexts within qualitative research. Therefore, within the acclimatization and main phases of this fieldwork an observation journal was kept which captured shared processes, behaviours, actions and comments as well as specific comments or aspects of the creative work.

Written pupil evaluation (appendix D) – another source for data was the written evaluation completed by pupil participants at the end of lesson one. In the original design of the project I had intended for this activity to be undertaken

after each lesson supported by other forms of evaluation (see below). After the completion of the first set of these forms, it became apparent that I had assumed a certain level of ease and familiarity with the process of written evaluation which was unfounded.

To summarise, it had been assumed that:

- pupils were at ease with talking about their work;
- pupils were at ease with writing about their work;
- pupils had acquired sufficient generic and technical vocabulary to be able to describe their work;
- pupils were aware of their 'making' habits;
- pupils were able to analyse their work to some degree;
- there was plenty of time within a fifty-minute lesson to undertake the task without causing disruption.

In actuality, the task took too long at the end of the lesson as the majority of the pupils were unsure about the process and found it difficult to articulate their thoughts. The analysis of this data confirmed pupils were floundering as responses were pithy (often one word) and certainly did not yield material which was rich in complexity. However, it did produce some interesting data within its own terms (quick, one-word answers).

Following discussion with the class teacher, this form of data collection was abandoned in favour of using the voice memo function on pupil smartphones which could be emailed easily to myself after the lesson.

In summary, the written evaluation process proved to be intrusive to the lesson and relied too heavily on previously developed literacy skills. It was abandoned in favour of using pupils' oracy skills by speaking into the voice recorder found on pupil smartphones. This method also enabled one evaluation to come from each group of pupils as they could also contribute quickly producing an evaluation from each member of the composing group. (Mercer & Littleton 2012).

Oral evaluation on smartphone voicemail facility – the use of pupil smartphones as part of class work raises a number of ethical issues. Mainly, a possible equality of opportunity aspect which questions the assumption that all pupils have a smartphone (an expensive pocket computer as well as a phone) and that its use is permitted in the school.

The school policy was not to forbid the carrying of phones (something which would take up too much time to police) but to encourage teacher-defined use if desired, as long as individual pupil progress was impeded by not having a smartphone. The school had established a functioning system of intranet use for homework and other school support services, therefore pupil protocols were being followed and monitored by staff.

In terms of the research, I decided that for this particular demographic, most children would have a smartphone and that the requirements of the fieldwork relied upon group access to a smartphone: it was not necessary for each child to have their own. However, it is a factor which should not be forgotten in terms of an ethical dimension or any potential replication of the research.

Each composing group of pupils was asked to record statements about the progress of their music onto a voice memo with musical examples to exemplify their comments if needed. In addition, I asked that each member of the group said something on the voice memo and that they concluded by saying how they would pick up their work in the following music lesson. This voice memo was then emailed to me at the end of the lesson.

The system proved more successful in terms of pupil engagement (possible novelty factor) as evidenced by the number of returns (although these were now group returns, not individual) and the reflective statements contained within them. A few smartphone memos were sent to me later in the day, and it seemed that these had been refined and polished a little before submitting (character seemed less ‘classroom chaotic’ and more carefully ‘presented’). It

was also noted that pupils were keen to start the next lesson by replaying the previous week's smartphone memo to aid their continuation of the work.

Whole class reflection on the project (researcher with class teacher) group A-
At the end of the last lesson of the four-week project, a whole class oral feedback session was held with group A. This was supported by the class teacher. The aim was to gather from this group of pupils collectively their thoughts and reflections on the whole process (see findings below). I hoped that the positive relationship I had formed with the pupils over a period of three months would facilitate both negative and positive feedback. The session began with a reiteration of the explanation for the research, its possible uses and why their comments were an important part of the process.

Composing group interviews (in practice rooms) group B –
For this group of composers, the final session included interviews with two groups led by the researcher, in the practice room environment i.e. without others present or the class teacher. The rationale for this decision was to see if the character of the feedback comments was in any way different from a whole class session due to the greater privacy of this environment. Once again, I was hoping that the positive and accepting relationship I had formed with the pupils would facilitate open comments (see findings below).

Focus group discussion –
This form of commentary was intended to provide an addendum to the preliminary lines of enquiry. The session took place in a lunch break towards the end of the whole period in school. The session took place in the music room without the class music teacher present. Ten pupils volunteered to take part, to discuss other (outside of the formal classroom) music making activities with which they were involved. Aspects covered included extra-curricular school music activities as well as instrumental playing and composing (see findings below).

Relationship to study 1:

Although the intention for this study was that it could be read as a piece of empirical research in its own right, study two was also part of the overall triangulation approach to the central research questions being explored via three related perspectives. In addition, an objective of study two was to view the three identified findings from study one within a contemporary adolescent classroom perspective, to see if and how these findings are relevant.

The evidence (three analysed findings) from study one identified:

1. Different discourses/perceptions of composing between pupil and teacher;
2. Diverse practices of musical creativities/different access points and routes into music-making;
3. Adolescent control/co-creation and the relationship to success/personal validity and identity.

These were taken forward into study two to ascertain whether there was further support for the observations in study two.

5.2 Evidence

In this section, I have presented the evidence in an order which demonstrates the process of analysis and the cumulative compiling of evidence from the different sources of data. It demonstrates the process of my thinking and theorizing from the data sources.

The table below shows how eight codes were identified from the observation period phase A. This was followed by a further identification of six descriptors from the data from phase B. Finally, with 14 factors identified in total a further review and analysis resulted in the merger of similar factors, resulting in six findings.

Table 5.2. Study two, research plan including methods and the process of preliminary analysis

Phase of research	*Activity*	*Length of time*	*Method/tools/data capture*
Phase A. Acclimatisation	Group composing activity for a prescribed task set by the teacher.	4 lessons (weeks) One week disturbed	Observation (journal/notes) by researcher
Comments re. process of analysis **Eight 'codes' identified (C8):** 1. The drive for physical movement/drama with music creation 2. 'irresistible' presets on keyboards …dominating composition 3. progress: from sound effects into patterns 4. drive for instant finished product 5. relationship between no. 4 above and instrumental skill 6. social/group working skills and achievement 7. group composing led by musically –experienced/instrumental players 8. interruptions caused by one lesson per week/pupil absence etc.			
Phase B. Main phase	Group composing activity, prescribed by teacher (binary form piece with attention to transition) with initial listening input suggested by researcher (Circles by Joe Satriani, although more rondo form).	4 lessons (weeks)	a. written pupil evaluation feedback (wk 1) b. recorded voice memos on smartphones emailed to researcher after the lesson (wk 2 & 3) c. whole class reflection gp A (wk 4) d. two composing gp interviews in practice rooms gp B (week 4)

Comments re. process of analysis **Six 'descriptors' arising from the data produced after week one (D6):** 1. all about me, egocentric 2. basic organization 3. 'improvisation' 4. patterns, ideas, order, conceptual learning evident 5. musical vocabulary and terms 6. just fun / joy **14 factors identified in total (C8 + D6):** 1. The drive for physical movement/drama with music creation 2. 'irresistible' presets on keyboards …dominating composition 3. progress: from sound effects into patterns 4. drive for instant finished product 5. relationship between no. 4 above and instrumental skill 6. social/group working skills and achievement 7. group composing led by musically –experienced/instrumental players 8. interruptions caused by one lesson per week/pupil absence etc. 9. all about me, egocentric 10. basic organization 11. 'improvisation' 12. patterns, ideas, order, conceptual learning evident 13. musical vocabulary and terms 14. just fun / joy			

Phase C. Additional information	Volunteer pupils discussing music-making outside school lessons	1 week	Focus group discussion at lunchtime

Comments re. process of analysis

Summary: Further analysis and review of the 14 factors resulted in merging similar codes and descriptors together to form six broader themes. Eight codes + six descriptors became SIX FINDINGS (F6):

1. Occurrence of physical movement during the process of composing - embodied meaning;
2. Musical concept and skill development through creative acts – synthesis activities;
3. Creative and procedural 'flow' - processes of motivational musical creativities;
4. Drive for rapid success – adolescent creators and producers;
5. Group leadership and pupil identity - roles within the group and the contribution to personal identity;
6. Social aspects of learning together – social construction of musical development through group music-making.

Table 5.2 is intended to show the sequence of data creation from each phase of the school-based research work. It demonstrates the process of analysis. The observation notes from the acclimatization phase A were formulated into eight codes.

Phase B, week one resulted in six descriptors from the evidence of feedback from a written questionnaire. There is a research inconsistency here (a 'data bump' almost) because this is a place where I decided to abandon the written source of data. The decision was made because the adolescent participants found the literacy aspect of formulating their evaluations too difficult and very time-consuming. It became clear to me that I would not be capturing the perceptions and practices of composing if I pursued this form of data creation. I made the decision to use smartphone voice memo recordings only for this purpose. However, the written questionnaire revealed some expressions which could illuminate perceptions to a small degree, discussed further in 5.3 and 5.4. I moved forward by combining the eight codes and six descriptors to create 14 factors. Further analysis resulted in reducing the 14 factors into six findings. This enabled manageable subsequent analysis for phase three and then study three and to aid eventual communication of the research process.

5.2.1 Evidence from observation notes (link to findings A)

Task – compose music in groups for an action or emotion (following a silent movie extract with discussion) + building work using the semi-tone

Table 5.3 Researcher observation notes from phase A

Week	***1,2,3,4***
Year 9, group A (working groups chosen by teacher)	• Start with exploring/playing sounds, then pattern and shape exploration on instruments (not an action or emotion) • Develop motifs which sound satisfying • Patterns mainly moving by step (near intervals in terms of pitch) • Instrumentalist leads the group when evident • Difficulties with group working (limited previous learning?) • Listening to each other is difficult for many pupils who have little prior musical(instrumental) experience • Drama/movement present at the same time (some pupils), adding actions to the patterns and narrative • Presets on keyboards seem 'irresistible' • Pupils responsive to teacher discussion (refinement role): move from 'sound effects' to 'patterns' • Teacher encourages group members to articulate the task to each other (use of talk) • Progress in terms of the overall shape of the pieces but the patterns and ideas within them are limited
Year 9, group B (working groups chosen by pupils)	• Individual exploring of ideas to start with, not ensemble • Choice of instruments dominated by personal decisions (not group) • Mixed approach: some groups chose the action/emotion first. Other groups chose the instruments/ideas and then fitted to an action/emotion (reverse engineering?) • Tendency to play presets/well-known extracts of music when first on instruments • Greater use of musical/technical terms to describe the aspects of film music • More instrumentalists in this group • Central group leaders evident • Coaching and modelling using pupils is evident, to suggest progression of musical ideas • As work develops, the focus on the task is more sustained • Most accomplished piece (in terms of musical concepts and skills) had a longer melody, was in time, explored dynamics in the quiet range, held at the end (along with the audience's attention)

A preliminary analysis highlighted some interesting factors. Some adolescents needed to move about and displayed a very physical start to the process. This may or may not have included pressing preset buttons on the keyboards. The adolescents started by working as individuals within groups (ignoring each other to start with). A similar factor concerning starting points concerned those who wanted to start from the base of an emotion and those who started by creating patterns.

5.2.2 Evidence from the semi-structured questionnaire, written pupil evaluation (linked to Findings Ba)

Each pupil was asked to complete a written structured questionnaire containing four questions (see appendix D) at the end of lesson 1.

Year 9, Group A (n=24 pupils)

Table 5.4 Evidence derived by using the eight codes (C8) identified from phase A (year nine, group A)

	Q1 (max 25 comments)	**Q2 (max 24 comments)**	**Q3 (max 24 comments)**	**Q4 (max 22 comments)**	**Total = 45 pupil comments**
1. Physical movement/drama	0	0	0	0	0
2. Dominating presets on keyboards	7	0	0	0	7
3. Progress: concept, skill	5	0	0	0	5
4. Drive for finished project	4	2	7	0	13
5. Rel. between 4 and instrumental skill	0	1	1	0	2
6. Group work skills and achievement	4	6	6	1	17

	Q1 (max 25 comments)	Q2 (max 24 comments)	Q3 (max 24 comments)	Q4 (max 22 comments)	Total = 45 pupil comments
7. Group composing led by the musically experienced	0	1	0	0	1
8. Interruptions to progress	0	0	0	0	0

Tables 5.4 and 5.5 refer to responses from year nine group A. The eight codes were created from the observation phase A and were used to analyse the written questionnaire responses shown above. The greatest number of comments referred to achieving a finished product (so that the lesson objective was achieved) and working in groups (positive and negative).

However, these eight codes did not capture all the evidence in the written questionnaires. Therefore, a further six 'descriptors' were added in order to do this. See table 5.5. below.

Table 5.5 Evidence from using the additional six descriptors (D6) required to code the data further. (Year nine, group A)

	Q1 (max 25 comments)	Q2 (max 24 comments)	Q3 (max 24 comments)	Q4 (max 22 comments)	Total = 104 pupil comments
1. All about me	5	0	0	0	5
2. Organisation	3	0	2	12	17
3. 'Improvisation'	9	5	0	0	14
4.Patterns, concepts etc	8	11	14	17	50
5. Technical vocab	2	1	4	8	15
6. Fun/joy	0	3	0	0	3

Year 9, Group B (n=27 pupils)

Table 5.6 Evidence identified using the eight codes (C8) identified from phase A (yr nine, group B)

	Q1 (max 25 comments)	**Q2 (max 24 comments)**	**Q3 (max 25 comments)**	**Q4 (max 26 comments)**	**Total = 83 pupil comments**
1. Physical movement/drama	0	2	1	0	3
2. Dominating presets on keyboards	5	0	0	1	6
3. Progress: concept, skill	4	1	1	8	14
4. Drive for finished project	1	0	6	1	8
5. Rel. between 4 and instrumental skill	1	0	1	0	2
6. Group work skills and achievement	8	8	3	8	27
7. Group composing led by the musically experienced	1	2	2	0	5
8. Interruptions to progress	3	4	8	3	18

The same process was applied to year nine group B, tables 5.6 and 5.7. Whilst there were still many comments concerning producing a finished product and group work, this group B commented significantly about interruptions to progress (Table 5.6).

Table 5.7 Evidence identified by using the additional six descriptors (D6) (year nine, group B)

	Q1 (max 25 comments)	**Q2 (max 24 comments)**	**Q3 (max 25 comments)**	**Q4 (max 26 comments)**	**Total = 115 pupil comments**
1. All about me	0	1	0	1	2
2. Organisation	13	3	5	1	22
3. 'Improvisation'	9	9	0	1	19
4. Patterns, concepts etc	16	12	14	16	58
5. Technical vocab	1	2	3	6	12
6. Fun/joy	0	1	1	0	2

The significance of table 5.7 shows higher numbers of comments in this written form concerning organization of work, as well as a significant use of composing terms in both a generic and technical sense, when compared with group A's responses.

Evidence from both Year 9, Groups A and B (n=51).

Table 5.8 Evidence from both year nine groups combined (link to Findings Ba), total numbers.

	Group A N=24 Comments n=149	***Group B N=27 Comments n=198***	***Total, A + B Comments n=347***
C8 codes			
1. Physical movement	0	3	3
2. Keyboard presets	7	6	13
3.Progress: concept, skill	5	14	19
4.Drive for finished product	13	8	21

	Group A ***N=24*** ***Comments n=149***	***Group B*** ***N=27*** ***Comments n=198***	***Total,*** ***A + B*** ***Comments n=347***
5. Relationship between 4 & instrumental. skill	2	2	4
6. Group work skills & achievement.	17	27	44
7. Group leader (musical. experience)	1	5	6
8. Interruptions	0	18	18
D6 descriptors			
1. All about me	5	2	7
2. Organisation	17	22	39
3.'Improvisation'	14	19	33
4. Patterns, concepts etc	50	58	108
5. Tech vocab	15	12	27
6. Fun/joy	3	2	5

The highest number of comments from both groups combined in this written response concerns comments about patterns and related concepts with comments about working in groups the second highest. It suggests that these two year nine groups had consolidated previous learning in terms of describing their work in this way.

The figures below express the data in a graphic form to aid comparison.

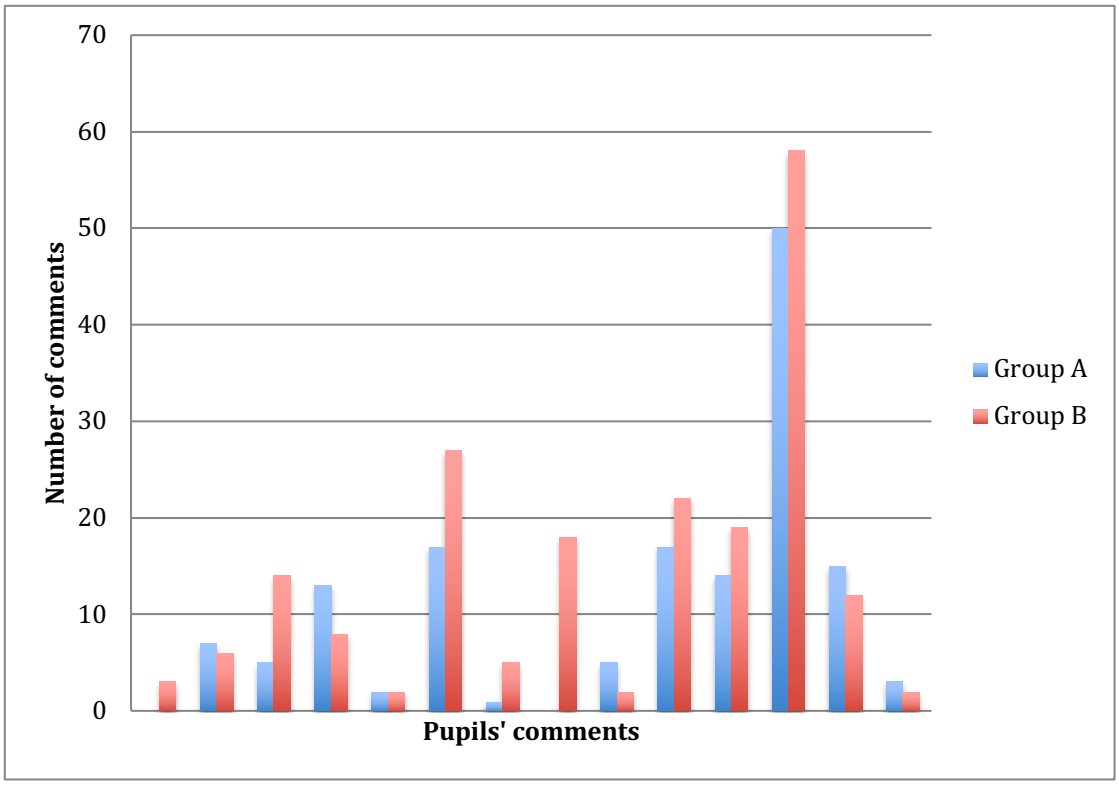


Figure 5.9 Graph showing a comparison of number of comments, group A and group B

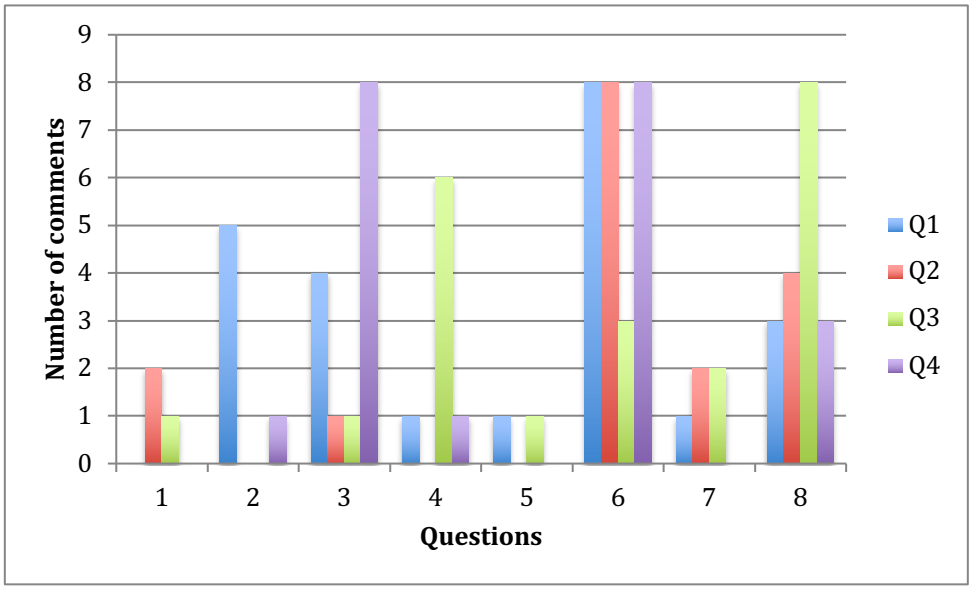


Figure 5.10 Graph showing the number of comments for each question

5.2.3 Evidence derived from recorded smartphone voice memos (link to Findings Bb)

Each group of pupils was asked to record a verbal evaluation of their music and progress at the end of lesson 3. Each member of the group should have contributed a comment. One member of the group emailed the memo to the researcher after the lesson. The evidence below has been split into a number of tables: group A only three groups sent memos; group B has been split into two tables as six groups of adolescents contributed the memos.

Table 5.11 Evidence from smartphone memos, group A (link to Findings Bb)

	Group A1	***Group A2***	***Group A3***
Description of recording	Music & verbal commentary	Music & verbal commentary	Music & verbal commentary
Musical task + comment	Comp A/B form, cohesive	Comp A/B form, cohesive	Comp A/B form, cohesive
Musical concepts	Timbre, dynamics (change of section)	'Sports' intro, demonstrated piano part, 'We have a good tune', drums unable to keep time, speeding up at the end of the section (A) turns into random, repeated beats. One pupil tries to demo the melody to others in the group (taking the lead).	Started by playing all parts individually: piano melody, guitar chord pattern (+giggles), descending pattern on the xylophone, random regular beats on triangle and maracas, 'football' rhythm on bells. Played all parts together, generally in time but needed a few 'takes'.
Pupil commentary-oracy issues	Basic, generic descriptive language. Use of 'expression' but not 'dynamics'. Tech and form words not used.	Lack of appropriate vocab to discuss work…or reluctance to engage.	Note sent with audio blog, "This is the voice memo my group recorded today…' Final commentary, pupils summarized by saying that they have sorted the first section and next week will sort out the second section.
C8 codes	6,7	2,6	3,6,7,8
D6 descriptors	2,4,5	1,2,4	2,4

	Group A1	***Group A2***	***Group A3***
Other		1. Pupils seem unused to discussing their work, random shouting and silliness etc. Pupils on report? 2. Teacher intervenes to encourage analysis of the piece. 3. Additional audio blog sent: 'What went well in our piece,the tune.' 'We shouldn't shout at each other!'	'A…in group made more happen!'

This table captures both researcher analysis in terms of musical analysis and the nature of contributions by three groups in year nine, group A. Three groups only sent a smartphone recording to the researcher.

Table 5.12 Evidence from smartphone memos, group B (1-3) (link to Findings Bb)

	Group B1	***Group B2***	***Group B3***
Description of recording	Verbal commentary, no music	Verbal commentary, no music	Music but no verbal commentary
Musical task + comment	Comp: A/B form but cohesive.	Comp: A/B form but cohesive.	Comp: A/B form but cohesive.
Musical concepts			Performance of the finished piece – descending ostinato and diminishing dynamics, in time. Second section: change in tempo but similar musical concepts. Music showed awareness of endings and 'signaling' change of section.
Pupil commentary-oracy issues	Pupil commentary: piece described as finished despite problems with friendships. Will be overcome for next week. Problem with fitting with the drums and balance with drums. Group pleased with the piece: good contrast between the two sections.	Pupil commentary: problems with the composition…maintaining a basic beat ('tune'). Pupils kept forgetting what they had done before. Found it hard to find a contrast between the two sections. Swapped personnel playing the main rhythm (in order to progress).	No pupil commentary
C8 codes	6, 8	6, 8	3, 6
D6 descriptors	2, 4, 5, 6	1,2,4	2,4,5
Other	'A…in group made more happen!'		'A…in group made more happen!'

Tables 5.12 and 5.13 show the data created by group B in the same way as group A table 5.11, However, all six composing groups from group B sent smartphone recordings to the researcher.

Table 5.13 Evidence from smartphone memos, group B (4-6) (link to Findings Bb)

	Group B4	***Group B5***	***Group B6***
Description of recording	Verbal commentary	Verbal commentary	Verbal commentary
Musical task + comment	Comp: A/B form but cohesive.	Comp: A/B form but cohesive.	Comp: A/B form but cohesive.
Musical concepts			
Pupil commentary- oracy issues	Pupil commentary: worked well. Good blend of musical instruments 'creating a nice effect of the tone'. The two halves of the music worked really well.	Pupil commentary: 'Had to restart the composition completely as forgot the start from the previous week.'	Pupil commentary: one pupil describes their composing…'Rehearsed first part then added another part. Had to work around pupil absence. I played the xylophone.' Then each group member describes what happens in the music…pupil 2, 'It started with the guitar strumming, then the xylophone, piano and drums.' Pupil 3, 'I need more practice on the guitar.' Pupil 4, 'The piano part "rised up" until the drop.'
C8 codes	6, 8	6, 8	3, 6, 7, 8
D6 descriptors	2,4,5	2	2,4
Other			Pupil 3 is the only girl in the group. She rarely speaks at all in school. I was surprised (and pleased) that she contributed here.

Table 5.14 Summary of the C8 codes and D6 descriptors not detected in the smartphone evidence

	Group A	Group B	Shared, both groups
C8 codes	1,4,5	1,2,4,5	1,4,5
D6 descriptors	3,6	3	3

To summarise, neither group A nor group B made any comments concerning their work which fell within the categories of 'accompanying physical movement', 'pursuing an instant finished product' or 'the link between organising a finished product and having instrumental experience/skill'.

Given that these are comments made by the pupils themselves, it is perhaps not surprising that the ability to analyse and demonstrate such a level of self-awareness required to identify these factors is not present.

5.2.4 Evidence– whole class reflection and evaluation, group A (link to Findings Bc)

The class teacher and researcher led a whole group discussion, asking the pupils to think about the composing process and the different evaluation processes, reflecting on how they make progress in composing-type activities. Evidence by this method was gathered only from year nine, group A.

Table 5.15 Evidence derived from the whole class reflection and evaluation, year nine, group A (link to Findings Bc)

	Group A – pupil comments	Group B
Whole class together	• The work benefitted from different types of feedback (referred to the comments by both the class teacher and the researcher* as the group work progressed) • Writing or keeping a log helps your memory • Writing or keeping a log makes you think	N/A

	• Phone logs were really helpful (concerned convenience) • Time to reflect at the end of the lesson was helpful. Helps you to think about what you are doing. • 'What you've come from at the beginning to where you've got to at the end.' • Friendship groups help with composing	

The method of a whole class reflection led by the researcher with the teacher present was requested by the class teacher. This may have arisen from his desire to have a more controlled process.

5.2.5 Evidence derived from interviews with two composing groups, year nine group B (link to Findings Bd)

The researcher led a discussion with two composing groups in separate practice rooms, away from other groups and without the class teacher, asking the pupils to think about the composing process and the different evaluation processes, reflecting on how they make progress in composing-type activities.

Table 5.16 Evidence derived from interviews with two groups in practice rooms, year nine group B (link to Findings Bd)

	Group A	Group B – pupil comments
Gp 1	N/A	• the evaluation process was 'not amazing' but helped with the feedback • the lesson is too short for reflection, takes away from time to make music • not enough things to say about the music • start composing with an initial idea
Gp 2		• helped to see how ideas are put together • helps communication and team work • helps to reflect on work already done

		• helps with feedback • (evaluations) interrupt what you are doing

The data collection method differed from group A in that it constituted two interviews in practice rooms with two composing groups from year nine group B, and not a whole class evaluation. The teacher was not present. The comments from group one in table 5.16 indicate a more critical view of the purpose and time taken for pupils to analyse and evaluate their composing work.

5.2.6. Evidence derived from a focus group interview with volunteers (link to Findings C)

The researcher led a semi-focused discussion concerning composing creativities that took place outside of class music lesson time. It was held at lunchtime with ten volunteer pupils.

Table 5.17 Evidence from the year nine focus group interview

Question	Pupil response
1. Who plays music and/or instruments outside school?	• 7 pupils out of 10 answered affirmatively • keyboard • bass guitar: school band and compose songs • guitar and keyboard with Dad • piano (compositions by others) • violin, keyboard • guitar, keyboard
2. Do you bring in any ideas from home to school music-making?	• all pupils answered affirmatively
3. Do any of you perform 'informally'?	• concerts, school and local community • Friday afternoon 'open mike' session at school

4. What would help you to develop your music-making?	• More music technology equipment • More music technology opportunities

The data in table 5.17 shows the mix of composing activities in and outside of school time in this secondary school. It also demonstrates the motivational effect of both music technology equipment and opportunities to use it.

Summary:

- Study two is an empirical study of the composing activities of two year nine classes across an eight-week period in reality.
- It is comprised of three phases: acclimatization, main phase and additional phase.
- Each phase is distinguished by a particular method of data creation (table 5.19 below), chosen not only to capture the phenomenological perspective of the classroom but also to place triangulation of data at the centre of the research design.
- Data were analysed and 'shaped' in a preliminary manner during the course of the fieldwork.
- each lesson within the main phase B was reviewed in terms of research procedures and results before proceeding onto the next lesson.
- Amendments were made where needed in order to reduce possible detrimental impact on pupil learning and overall learning schemes.
- Detailed discussion of the findings from the evidence can be found at section 5.3 below.

5.2.7 From evidence into findings:

As a result of the process of analysis, the evidence was coded into data which constituted study two findings A, Ba, Bb, Bc, Bd and C. discussed in section 5.3. below. A decision was made to review and blend the C8 codes and D6 descriptors into six findings in order to facilitate the analysis and discussion process (see table 5.19 for summary) of all the data pertaining to study two.

The six findings (F6) were:

1. Occurrence of physical movement during the process of composing - embodied meaning;
2. Drive for rapid success – adolescent creators and producers;
3. Musical concept and skill development through creative acts – synthesis activities;
4. Social aspects of learning together – social construction of musical development through group music-making;
5. Group leadership and pupil identity - roles within the group and the contribution to personal identity;
6. Creative and procedural ‘flow’ - processes of motivational musical creativities.

These six findings arising from study two can be presented alongside the three main findings from study one for cursory consideration.

Table 5.18 Findings from studies one and two, aligned to demonstrate similarities

Study one (Young adult perspectives) findings	***Study two (Adolescent perspectives), six findings***	***Connections?***
1. Different discourses/conceptions of composing between pupil and teacher;	1. Occurrence of physical movement during the process of composing - embodied meaning;	
2. Diverse practices of musical creativities/different access points and routes into music-making;	3. Musical concept and skill development through creative acts – synthesis activities;	Resonances concerning diverse practices and motivation for creativity.
	6. Creative and procedural 'flow' - processes of motivational musical creativities.	As above.
3. Adolescent control/co-creation and the relationship to success/personal validity and identity.	2. Drive for rapid success – adolescent creators and producers;	Creators as owners, successfully producing and creating.
	4. Group leadership and pupil identity - roles within the group and the contribution to personal identity.	Contribution of above to developing adolescent identity.
	5. Social aspects of learning together – social construction of musical development through group music-making.	

Detailed discussion of the six findings (F6) from study two and initial connections with the findings of study one can be found in the next section.

5.3: Findings

This section demonstrates the process of turning the evidence into findings for detailed discussion.

Table 5.19. Study 2, overview of evidence into groups of findings

Phase of research	***Research method***	***Reference to findings***
Phase A: Acclimatisation	Observation notes	Findings A
Phase B: Main phase	Pupil evaluation questionnaire (written)	Findings Ba
	Pupil evaluation voice memos on smartphones	Findings Bb
	Whole class reflection (group A)	Findings Bc
	Composing group interviews (2) from group B	Findings Bd
Phase C: Additional	Focus group discussion at lunchtime	Findings C

5.4 Discussion

The six findings from study two are discussed in detail below.

5.4.1 'We could do this dance….' physical movement and the embodying of meaning.

During the initial observation period, it was noticeable to the researcher that three pupils in group B needed to include physical movement and dance figures (either random or previously learned movements) alongside the process of making music with instruments (C1). It was commented upon because these movements were intertwined with the process rather than added in afterwards (Galton 2010). Furthermore, it raised a question concerning why the majority of pupils did not feel the drive to do this. It could be that this is further evidence that Bruner's work (1996) concerning muscle patterning and memory as part of the process of internalizing ideas is still a vital aspect of understanding how some children learn. As much more detailed research concerning the individuals in question was not the focus of this enquiry, it is not possible to give definitive answers.

However, it was observed that the pupils who had some experience of musical instrumental learning did not exhibit these behaviours. There is a link here to the evidence and theories concerning 'embodied meaning' or, more accurately, the embodying of meaning in the classroom. The musically experienced have already internalized and learned many concepts and skills through the cognitive and physical processes required to learn an instrument.

When reviewing and evaluating classroom practice, the music education community could pose a number of questions as a way of pursuing a more finely nuanced understanding of what the composing process looks like: Is there a range of music practitioner pedagogies which facilitate this process ? How might these pedagogies change according to pupil age and musical experience?

Another descriptor (D1, 'All about me') arose from the pupil comments made in the written evaluation task which accompanied lesson 1 and may be said to relate to C1 in terms of its 'egocentric' focus. In both group A and group B, a total of 7 comments were made which demonstrated that the pupils were

thinking solely of their own interests rather than group composing together. There is more to be commented upon concerning the social and cognitive aspects of learning together in the section 5.4.4 below but it prompts us to remember that for young humans a certain level of personal gratification and confidence needs to be satisfied before the learning needs of a group can be addressed. Developmental psychological learning theories refer to this process. This is not to question the social construction of learning, merely to identify what could be considered a counter-intuitive aspect associated with it.

However, an alternative analysis of the D1 comments may point to limitations in literacy abilities rather than psychological processes or musical conceptual understanding. That is, that the pupils concerned were not able to comment using technical vocabulary or analyse using conceptual phrases. Furthermore, the starting point for a reflective activity could be taken to require comments focusing on the self, unless this is directed otherwise. Could this mean that teachers assume that reflection is understood to be an academic analytical and evaluative task rather than interpreted as a personal diary-type reflection by the pupils?

As a percentage of total comments, the incidence of both C1 and D1 is small at 2.8%. However, in terms of the effect on the learning and progress of others in the classroom the impact is much greater. This is because of the potentially disturbing effect of egocentric concerns and physical actions on the concentration and workings of the whole class. In fact, when the researcher commented upon the observation to other teachers, the actions were classified as disruptive behavior.

Therefore, a question must be asked: is physical movement a necessary part of the learning process in terms of the embodiment of meaning through action or is it low level disruption carried out by pupils for whom this is the only starting place for the activity? To refine further, are these behaviours carried out by all pupils regardless of musical ability or perhaps indicate a process necessary for initial access into musical activity? The data created by this second study cannot answer these questions and so further specific research is required to

provide a fuller response. However, our awareness of these pupil actions and the ways in which we choose to interpret such actions impacts upon/influences appropriate pedagogies for learning at different stages in pupil musical development.

To return to a question asked earlier in this section, in what ways should adolescent practitioner pedagogy embrace, accommodate and facilitate the function of physical reaction and movement as part of the process of composing and therefore the synthesis of music skills and concepts?

Summary:

- Some pupils demonstrate the need to move/make actions when approaching a composing task
- This is an indicator of (an early stage of) the learning process through the physical embodiment of meaning (see Bruner and Galton)
- Some pupils need to address their own egocentric needs in relation to instruments and musical creativity before recognizing the needs of and processes of group learning
- Physical activity in a secondary classroom setting may be interpreted as disruption rather than an indicator of the learning process
- Teachers' interpretation of the above influences classroom practice and therefore pupils' experience of meaningful music-making
- Teachers make assumptions about the nature of evaluation tasks which may not be shared by pupils

5.4.2 *'This sounds really cool…'* adolescent success, production and 'real world' experiences

A noticeable imperative arising from the initial observation data and the written comments after lesson 1 (table 5.8, Findings Ba) was a drive to create and produce a musical artefact which was recognizably a 'piece'. This was evidenced by an immediate reliance on the keyboard preset melodies by some pupils in each group. It would be tempting to identify a relationship between this

starting point and the pupils who needed to move and add dramatic actions. However, this would be speculation and not evidence-based theorizing.

An interesting conceptual mismatch could be said to be evident at this point (and see study three, chapter six) concerning pupil understanding and teacher understanding of the phrase ‘ your own composing work’ which is part of the lexicon of the music classroom. Music teachers regularly comment about their frustration that pupils reach for a keyboard and start pressing the preset buttons. Conversations with pupils endeavouring to find an explanation for this action as part of this study reveal that they understand this to be part of creating their own music whereas many music teachers understand the preset melodies to be the work of others and therefore not really relevant to ‘your own composing work’. In which case there is a misconception/issue concerning the role of ‘authorship’ and definition of ‘originality’: a relatively recent issue due to the opportunities afforded by digital instruments and other music technology, and their original market purpose (not specifically for classroom use).

It is allied to the debate concerning forming and re-forming of ideas (Swanwick 1979) and the range of musical creativities surrounding and engaged in by youngsters which have greatly added to the Western European Classical canon which has traditionally formed the basis of music education in the UK. There is evidence that the inclusion of technologies within the music classroom offers a creative freedom to adolescents who do not a have a baseline of instrumental performing skills to call upon (this is not to say that this is always a prerequisite, but evidence from data within this study affirms a relationship between the two, to a certain extent). In addition, the participants in study one attested to this creative freedom enabled through music technology and the associated processes of composing.

Is this evidence of a need for the consolidation of adolescent identity through the affirmation of others resulting from rapid task success as Burns (1979) has commented? Is this drive for a finished product linked to associations with adult identity as acknowledged creators and producers? Is it evidence of successful classroom socialization in that the performativity imperative is being played out

rather than a more languid and intrinsic experience of the process? Composing is a social activity for many adolescents which is emphasized further through group composing modes at school, reflecting Green's (2001) research into the ways in which popular musicians learn.

The power of adolescent control and success cannot be underestimated in terms of developing identity and motivation. One of the teacher participants in study three shared a memorable (for her) comment from a pupil made at the end of a composing lesson. The pupil had asked the teacher, 'Can I have this as my ringtone on my phone?' A comment which reveals much concerning pride in achievement, 'adult'-type success by producing a 'real life' product alongside real enthusiasm and motivation. It has been mentioned elsewhere that pupils can sometimes feel that the activities they are asked to undertake in lessons are somehow fake and therefore have little real purpose. For year nine pupils, successful practitioners engage their pupils through framing the curriculum in terms of more adult activities in terms of intellectual demand and scope of ambition (Head 1997)).

Adolescence in western cultures is a time when pupils begin to seek distance between themselves and their former reliance on adults (Head 1997) seeking a greater connection between their peers and other social groups often associated with music cultural and material cultural preferences (Schlegel 2000). It is known that adolescence and the associated evolution of adult identity constitutes a series of narratives rather than a static structure (Bandura 1995). In order to support this process, adults need to provide models of adult life alongside allowing time for exploration and indecision. It is not difficult to see how the involvement in music-making becomes a meaningful and important activity to their development as human beings.

To return to the possibility that the drive for a finished product is also linked to the influence of performativity, realized as the imperative to achieve the lesson objective quickly, the 'bounded' nature of classroom experience and lesson structure can be seen to distort the overall aims of the music curriculum if not countered by broader, more varied and extensive musical activities. It is

considering the classroom within this particular analytical perspective that tensions between the nature of (music) domain-appropriate pedagogy and public understanding articulated through national policy statements can be identified. If not vigilant, music practitioners can become 'co-conspirators' in the development of an atomized music curriculum as this aligns more easily with accountability and assessment systems more suited to other subject domains.

The evidence from study two illuminates how an experienced practitioner tries to balance the two imperatives across a number of lessons.

Summary:

- The data records the incidence of the use of preset melodies on the keyboard as a 'first response' to composing work for some pupils
- There is a difference in conception between teachers and pupils concerning the understanding of 'make your own music' when using electronic keyboards
- The data identifies an important motivation for pupils to produce a 'finished' product
- This drive can be said to link to the importance of acknowledged 'authorship' and the consequent development of adolescents' identity as creators and producers of 'real' culture
- The same drive is also linked to the progress and assessment imperatives of schooling in England

5.4.3 Patterns not sound effects….conceptual and skill progress in composing creativities

By far the greatest number of comments made by pupil participants was made in the D6 descriptor section. Within these findings the comments concerning organization (D2), patterns and concepts (D4) and 'improvisation' (D3) (the researcher's label to capture comments along the lines of 'We just started playing…') predominated. The total number of comments from groups 9A and 9B, where n= 347 was D2 = 39, D3 = 33 and D4 = 108.

This could be said to relate to aspects of domain specific knowledge, in that much analysis of music (most specifically in relation to Western music and its cultural canons) within academic frames of reference, focuses on deconstruction in terms of structural analysis which enables the music to be compartmentalized for sequential teaching. Earlier examples, in this study, to the work of Schenker (1935) and Sloboda (1985) describe the detail and the associations with cognitive psychological models of learning.

Being able to understand 'forms' and structures is an effective (in terms of pupil responsiveness) aspect of pedagogical content knowledge (Schulman 1986) which enables the teacher to facilitate related synthesis activities. The premise is consolidated in the guidelines for music within the national curriculum and so acquires another veneer of importance within the music classroom.

The result from the evaluation of the data was not surprising to the researcher therefore. The high number of comments producing this finding is evidence of pupils' learning (through application) in this field and could be said to demonstrate an effective marriage of pedagogic practice and learner engagement appropriate to the level of adolescent pupil experience. In other words, pupils had acquired a level of self-reflection and task evaluation skills which enabled them to articulate their own composing practice and 'artefact' development.

The reflective smartphone comments (findings Bb) indicate confusion in one or two composing groups (one in group A and one in group B) between the rhythmic concept of 'beat' and the pitch-related concept of 'tune/melody': a confusion which has been discussed in Green's (2002) work with popular musicians and informal music-making where the two words often mean the same thing. In fact, the term 'beat' is often used to mean a memorable pattern in much non- classical music. A participant in this study commented 'We have a good tune' (pupil from group A2) whilst referring to a rhythm pattern. For these two groups (according to the smartphone memo data) other musical skills were not seen to be evident. This included keeping a steady speed (the piece often

sped up resulting in a frenzied ending which seemed to produce pupil satisfaction on one scale (noisy and fun) and dissatisfaction in terms of achieving the lesson outcome set by the teacher). Similarly, the two groups seemed to lack the appropriate vocabulary (either domain-specific or generic) to discuss their work which resulted in a reluctance to engage at all from one or two pupils.

These two groups demonstrated less musical experience and skill development compared to the work of their peers. Similarly, they approached the task from the perspective of 'sound effects' rather than patterns. This is a way of approaching composing work through using the instruments as purely sound sources rather than instruments upon which ideas and patterns can be created or realized. In this way, there is a connection between some level of instrumental playing skill and the increasing creative possibilities of composing activities, however elementary. However, comments included in the data in both study one and this study two attest to the important role of digital instruments and equipment in by-passing on occasion the lack of playing skills for adolescents.

A further indicator, which relates to misunderstanding conceptual conventions and a lack of vocabulary, is that these same groups used a counting-in convention associated with sport. That is, '3, 2, 1, GO!' instead of '1, 2, 3, 4'. However, it may be that this distinction has not been commented upon previously and has now been learned and become a habit (although the pupils who were instrumentalists used '1, 2, 3, 4').

Smartphone memos from other groups presented a range of oracy and vocabulary abilities. A pupil participant in group B4 commented that,

'There was a good blend of musical instruments – creating a nice effect of the tone' (sic, pupil in B4)). (Table 5.13)

This may be a demonstration of an understanding of possible timbral combinations resulting in a pleasing sound. It is also shows how evaluative

phrases that are modeled by the teacher are adopted for pupil use, albeit with a certain idiosyncratic usage in the early stages.

What was not evident was regular and confident usage by pupils of technical language including words associated with Form (Swanwick 1979). Is this an unmerited assumption? Perhaps it is. However, the context for this particular study includes acknowledging (according to the current teacher) that the level of attainment achieved by the pupils in previous years was limited due to inconsistent classroom experiences: a matter he was keen to correct.

Findings from the whole class reflection opportunities (Bc and Bd) were mixed in terms of the overall value and contribution to composing progress afforded by the various reflective activities at the end of the lesson. There is also a difference between the views expressed as a whole class discussion with the class teacher present and the group practice room comments. The latter tended to be more negative towards the practice citing an intrusion on playing time and interruption with group working.

Nonetheless, there were three related comments concerning the value of reflective activities. Pupils in gp A commented that writing or keeping a log '…..helps your memory and makes you think…' along with ' What you've come from at the beginning to where you've got to at the end…'. In group B, pupils commented that the process '….helped to see how ideas are put together…' and '…helps to reflect on work already done…'. In particular, both groups commented that the phone logs (voice memos) were really helpful because they were convenient and easy to do (although the novelty factor of using the smartphone as an integrated part of the lesson may have had some influence on the comments).

Summary:

- Pupils were able to make many comments concerning the structure and organization of their composing work

- This ability is likely to be linked with curriculum priority linked to pedagogic practice, derived from academic models and cognitive psychological models of learning
- Some pupil participants demonstrated perceptual confusion and lack of clarity possibly associated with the lack of generic and technical vocabulary
- Pupils had mixed views concerning the value of reflective and evaluative activities at the end of the lesson in relation to progress in their music making
- Smartphone voice memos were a favoured tool due to ease and convenience

5.4.4 *'We shouldn't shout at each other……'* social aspects of learning together

One of the objectives of this study was to observe the role of accumulated social and group learning skills on composing progress and success (in terms of completion of task) for group composing and other music-making activities. It is particularly interesting to this researcher as many music classrooms have rejected group composing activities in favour of individual composing tasks.

Reasons for this rejection cited by teachers can be linked to lack of physical space (not enough discrete practice areas to support group activity), physical resources (cheaper to buy a keyboard and headphones rather than a full range of pitched and unpitched percussion instruments), the risk of pupils wandering off-task in group situations (and so lack of teacher control), teacher anxieties concerning assessment of group work and individual contribution, acclimatization to GCSE processes and specifications and therefore the performativity agenda alongside a one-dimensional understanding of supporting differentiated learning. It is noticeable that the perspective missing from such decisions is music education pedagogy, or rather it fits around the other factors.

The initial analysis of the written evaluation (at the end of the first lesson, see 5.2.4) resulted in a series of reflections concerning social learning. Pupil comments took the form of '…we worked well today..' , '…we all decided on the main tune and then individually added our little parts and all agreed that they sounded good…'. The use of the word 'well' arises many times throughout the different forms of data and infers achievement, producing something which could not happen without members of the groups having learned ways of working together. It also supports the evidence concerning the importance of acknowledging adolescents as creators and producers, as part of the motivational pedagogy central to this age group.

However, voice memo A2 (from findings Bb) records the frustration felt by some members of the group when group working is not going so well. The memo records a certain amount of chaos – pupils playing independently at the same time, randomly shouting at each other and needing an adult to facilitate a structure for the activity. The voice memo notes, 'What went well in our piece? The tune……we shouldn't shout at each other!' (5.2.3) I have recorded this as 'All about me' in the set of six analytic descriptors, as well as evidence of the social aspects of musical learning. 'All about me' (D1) denotes a pupil who is intent on satisfying their personal desires irrespective of the task set by the teacher or majority group decisions. Furthermore, it references the way in which adolescents become preoccupied with their own beliefs and interests through the way in which they engage with creative experiences and activities (Eriksson 1968) as part of the unconscious developmental process of identity formation.

A3 is a group which was successful at working together and making music. Their voice memos indicate an 'ordered' and structured approach to working together, implying a high level of social learning and cooperation. The piece itself was relatively more sophisticated, in terms of musical concepts and skills, than others in the year, indicating a good level of musical conceptual understanding too. Possibly pointing towards some musically-experienced individuals in the group. A3 also used generic 'form' vocabulary in its voice memos – 'we've sorted out the first section and next week we'll sort out the second section' – which was not evident in the memos from A2. Possibly, there

is a connection between the development of vocabulary and the development of musical understanding which is outside the scope of this study. The voice memo from group B3, however, counteracts this suggestion as the voice memo did not offer any pupil commentary (so not a voice memo!) but a performance of the piece which clearly showed evidence of musical understanding, using musical cues to 'signal' a change of section (evidence confirmed via observation). Perhaps this also indicated a leader within the group. A question to be asked at this point is whether individual learning situations would have enabled the understanding of 'musical signalling'. It is an aspect of ensemble skill and performance which is mentioned in national curriculum guidelines for music (1988/2010) but can be overlooked if the predominant pedagogy of creativity resides in individual activities. To extend the conjecture further, is the elevation of individual working from a young age alluding to the safe cultural myths concerning the lone composer (Burnard 2012). If this is the case, there may now be a strange logic at the centre of music education practice which misconceives and confuses the curriculum, pedagogy, process and pupil achievement.

The voice memo from B6 (5.2.3) indicates definitely a leader in the group. The pupil commentary takes the form of a summary statement followed by each of the other group members describing an aspect of progress or analysis. This commentary also recorded the frustration of pupil absence when working on a piece of music across three school weeks, '…had to restart the composition completely as forgot the start from last week..'

When pupils feel they have achieved something, they are able to make a positive analytical comment, ' …good blend of instruments….creating a nice effect of the tone…..' (B4) and so indicates the establishment of purposeful and functional group dynamics. Resonating with the comments of Crockett and Silbereisen (2000), this mixed picture of group music making reminds us that adolescents are developing into adults through these social learning activities as well as constructing musical meanings. It is a time when relationships are being renegotiated and personal autonomy and identity explored. Group music-

making in a classroom setting acts as a particular micro-system for developing this part of adolescence.

Summary:

- Working 'well' as a group is satisfying for pupils and denotes achievement as a 'producer' and creator
- Individuals within groups may be at the 'self-absorbed' autonomous stage in identity development which works against successful group functioning
- A highly functioning group, in terms of social skills, displays aspects of structure and organization in their work
- The lack of development of vocabulary to support skill and concept development impedes learning in terms of articulate reflection and subsequent evaluation

5.4.5 *'We did well today because X was in our group….'* group leadership and musical identities

From the initial observations during the acclimatization period (Findings A), it is noticeable that there is often a leader in the group, who emerges early on in the process. Upon further investigation, many of these leaders had some previous instrumental learning experience – it seemed that other members of the groups looked towards this person to organize the work process.

Perhaps this tendency to defer to those pupils who already have some musical experience is not problematic, in that the same pattern of behaviour could be seen across many areas of activity. However, allowing such patterns of group organization to exist continuously without intervention by the classroom practitioner risks allowing the perpetuation of discredited assumptions (Burnard 2012, Green 2001, Paynter 2000 et al) by the wider culture that the only way to engage with musical activity is to learn how to play a musical (usually orchestral) instrument first. The music classroom is a place where so-called 'untutored' young people can approach composing too and is reinforced by

national curriculum guidance. Green (2001) identifies a particular situated learning context which involves the copying and playing of recognizable pieces of music, especially songs, which then develops the motivation to create more original and 'owned' musical work. The process indicates another route into the embodiment of meaning and tenuously links with the findings and discussion in 5B.1 (as a very early form of 'untutored contact').

In terms of the gender predominance of composing group leaders, there was an even spread between boys and girls taking the lead across both single sex and mixed sex working groups in these two year nine classes. There is too little detailed evidence in this project to present a series of supported reasons for this note-worthy balance. However, it articulates with Murphy and Whitelegg's (2006) research review in an apposite way, in that it may indicate that these children's processes of gendered socialization in terms of musical creativity did NOT result in 'different ways of seeing' the composing process. In other words, the whole issue of gendered socialization may not have occurred in a significant way with these young people. It is an issue that begs further investigation especially as much of the literature concerning gender and music education may be considered to need updating now (e.g. Armstrong 2011 regarding technology, Green 1997 regarding female identity formation).

Adolescent identity consolidation does not happen in a vacuum, it is part of the process of the social construction of learning, as is the interface and interaction with a range of cultures (Schlegel 2000) that are part of living in the western world. In particular, both expressive and material cultures are prominent in adolescent culture as these often manifest in the self-contained activities of adolescents as well as through peer bonding (Schlegel 2000). The music classroom is a forum where cultural influences and priorities can be displayed, challenged and developed. It includes aspects of self-conception and peer conceptions of leadership and other roles within social groups.

In the written pupil evaluation questionnaire (findings Ba, section 5.2.2) there were six comments overall that referred to the role of a group leader in the composing process. Five of these comments came from year 9 group B and

one from year 9, group A. These findings can be triangulated and therefore indicate a greater level of reliability when compared with the findings from the smartphone voice memos (findings Bb) which offer additional contextual information. For example, the one comment linking to year nine group A acknowledges that, 'X in the group made more happen.' Pupil yr 9, group A3 (findings Bb).

Similarly, a comment from another pupil revealed that, '….we had to work around the absence of Y (the leader)….and restart the composition as (we) completely forgot the start……' Pupil yr 9, group B5.
This last comment also links to 'flow' (Csikszentmihalyi 1990) and will be discussed further in the section below.

Summary:

- A group leader often emerges in composing work. This leader often has previous instrumental learning skills
- Practitioners need to monitor composing group arrangements so that these do not inadvertently reinforce cultural misconceptions about music creators
- This study did not record a gender imbalance in terms of group leaders
- Leadership within groups is also an aspect of adolescent identity formation and consolidation
- Smartphone voice memo data provides further detail concerning the role of a group leader in music-making. It includes indicators concerning drive and direction as well as dependency and group member autonomy

5.4.6 *'Had to restart because Y is away….'* "flow", immersion and motivation

A further finding which extends the discussion from 7.5 above highlights the incidence of interruption to creative activities and therefore its effect on 'flow' (Csikzhentmihalyi 1992). Comments from pupils via smartphone evaluation concerned having to '……. restart the composing piece as couldn't remember

the start from last week' (pupil in group B5). Other similar comments from pupils highlight the frustration of trying to pick up work after a week's absence from it, alongside working around pupil absence (pupil group B6).

Both areas of frustration are linked to the procedural issues of planning the opportunities for immersive activities which allow pupils to work with and through a number of levels of attention, memory, challenge and skill whilst suppressing anxiety and stress (Csikszentmihalyi 1992). The balance of these factors has been identified as satisfying to the mind (Csikszentmihalyi 1992) and enables the internalization and embodiment of meaning. In addition, it is because these processes are social constructions, in that they are negotiated collectively within the group, that any change of circumstance and /or personnel is felt keenly (and often with despair) by the group members. The process of 'inter-thinking' (Littleton and Mercer 2012) is disrupted and a revised pattern of working relationships (between both pupils and the musical ideas) has to be established in order to proceed. It means also that the development of a collective compositional voice is delayed (Scott 2013).

Findings from Bc (whole class reflection, group A) address the issue of individual and collective memory by acknowledging that different ways of recording and evaluating the work help memory. These comments from group A were supportive and gave positive feedback to this researcher concerning the use of smartphone memos. However, it should be acknowledged that the validity of the evidence may have been influenced by the presence of the class teacher as well as the researcher thus potentially inhibiting the level of critique of the enterprise.

Data collection Bd (sampled composing group interviews, gp B, section 5.2.5) did not take place as a whole class and in fact suggests evidence for supporting the idea of a certain level of favourable bias acknowledged in the previous paragraph. Gp 1 in Bd commented that 'the lesson is too short for reflection….takes away time to make music….'. Gp2 from this same evidence source confirmed that

' …(evaluations) interrupt what you are doing….'.

The issue of 'flow' and interrupted working presents a perplexing challenge in terms of pedagogy and curriculum design for the teacher and the school. To consider pedagogy by minimizing the opportunities for pupil absence and continuity of memory, it is tempting for practitioners to facilitate creative activities which are bounded by the time-frame of the lesson. In addressing the problem, the practitioner perpetuates another: the atomization of music work resulting from the adherence to the existing shape of the school curriculum and the schedule of the school day. Furthermore, it militates against factors which enable pupil ownership as agents of production (Allsup 2016).

What can this researcher surmise about the processes of motivational creativities (or removing the frustrations to progress) by reflecting on the data codes which have the greatest number of comments? The top four areas (C8 codes, appendix E) in terms of numbers of pupil comment concern,

- group work achievement (i.e. success in working together)
- achieving a finished piece/product
- progress comments relating to concepts and skills
- interruptions to work.

These suggest pupil awareness of the processes and practices of production as routed through institutionalization and enculturation by the school. It suggests that (in this context at least) group work has a role in terms of the social construction of understanding although group work also presents some frustrations.

These year nine pupils were also able to make descriptive/analytical comments about their work. From the D6 descriptors (appendix F), the two areas with the highest level of comment refer to,

- patterns and concepts
- organization of ideas.

When pupils feel they have achieved something, they are able to make a positive analytical comment, ' …good blend of instruments….creating a nice effect of the tone…..' (table 5.13, gp B4).

In the discussion so far, the data categorised as findings C (table 5.17) have not been acknowledged. This focus group of ten pupils who volunteered to talk about their music-making outside class time is slight in terms of scale but presents a broadened view of music-making for these year nine pupils. It demonstrates the presence of music-making with peers outside school groups through the formation of rock bands, school and community bands as well as family members (one pupil played guitar and keyboard with Dad). Composing work focused on song writing.

The popularity of the Friday afternoon 'open mike' session after school was discussed by many of the focus group. This evidence challenged the preconceptions and experience of this researcher due to its timing in the school week: Friday after school is usually the least popular time for extra engagement. It would be interesting to pursue further the reasons for this. One could speculate that the success and popularity of the activity relates to the majority of the pupils in the school residing locally, along with the music teacher. Therefore, transportation is not an inhibitor to other forms of music-making and so supports a community aspect to the activity.

Interesting, too, that the two areas cited by the focus group which are perceived by year nine pupils to support their development further, and so contribute to the facilitation of the processes of motivational creativities, concern more music technology equipment and more opportunities to make use of it. Some aspects of the role of music technology have been discussed elsewhere but it also needs to be added to at this point. Baxter (2013) comments that it functions in terms of removing the possibilities for error (that is, the range of samples and voices) and so may contribute to reducing the level of 'stress' needed to support the conditions for 'flow' (Csikszentmihalyi 1992); particularly relevant for pupils who do not have a level of musical experience achieved through instrument learning or alternative engagement. Music technology equipment facilitates a

level of ‘auditioning’ melodic and rhythmic phrases alongside harmonic language and conventions (generally western cultures) (Baxter 2013). It therefore resonates with the importance of lack of interruption to musical engagement and immersion in the creative work.

Summary:

- a common comment from pupils concerned the problem of interruptions to composing work
- two aspects of continuity surface from the data: the absence of group members from one week to the next and an issue concerning pupil memory
- the process of group composing is built on collective negotiation to a greater or lesser extent (that is, the possibility of a group leader) which underpins this mode of socially constructed learning
- curriculum leaders and music practitioners need to consider the construction of the school day and the curriculum in totality in order to balance the time for immersive activities to take place, which enable creative understanding to develop true to the nature of music
- the opportunity for informal and expansive work to be performed is a key factor underpinning the success of the Friday afternoon ‘open mike’ sessions. It may also serve as another type of community music-making
- year nine pupils cite an expansion of music technology equipment and opportunities as beneficial to the development of their music learning
- is this linked to the facility to reduce barriers to participation through removing possibilities for ‘error’ as well as other cultural factors?

CHAPTER SIX: STUDY THREE, TEACHERS – FINDINGS AND DISCUSSION

Chapter six triangulates the data from studies one and two by considering the perspective of the teacher. Identifying further factors which may contribute to our understanding of influence of this form of agency.

6.1 Introduction

Rationale:

Study three constituted semi-structured interviews with four experienced music practitioners (n=4). Two participants were male and two were female. Each interview lasted about one hour and took place at an informal but private location on school premises. One of the teacher participants was also the class teacher of the year nine pupils who took part in study two.

This third study in the series focused on the perspective of the class teachers (who were all Heads of Department) and formed the third aspect of the meta-study. In the design of the project, the purpose of the teacher perspective investigation was to frame the semi-structured questions and subsequent discussion to include consideration of the themes which emerged from study one and fed into study two as well as considering the additional observations and themes which emerged from the initial stages of study two i.e. the preliminary researcher observation notes (Findings A, 5.2.1) and the written evaluation feedback (Findings Ba, 5.2.2).

In this way, the researcher was following established research study practice by 'releasing' initial findings to practitioners to consider their own thoughts and test out the ideas but also furthering the reflexive nature of the enquiry. This latter point acknowledges that in asking the teachers to consider the reflections of young adults (study 1) and the adolescent pupil participants (study 2) the teachers' own views may be affected or influenced in some way. The whole process perpetuated the overall circle of learning, understanding and growth which was the central aspiration and intention of the complete research project.

Furthermore, the purpose of study three was to identify further lines of enquiry and indicators related to practice and pedagogy, especially concerning year nine adolescents, which could only be revealed through the perspective of a teacher.

Study three sought to address the research questions either directly or indirectly through the interview questions. Table 8.1 shows the relationship between the two.

Table 6.1 Research questions aligned with teacher questions

Research Questions	Teacher Interview Questions
2a, 2b, 2c	1. How did you get into music? What experiences have you had of composing or making up your own music?
1b, 1c, 2a, 2b, 2c	2. What do you think about the teaching of composing or facilitating composing activities in the classroom?
1a, 1b, 1c, 2a, 2b, 2c	3. How do you set the context for composing in the classroom? Would you describe a typical lead-in when engaging children in music-making?
1b, 1c, 2a, 2c	4. How do you think composing activities contribute to music learning? What are the ways?
1b, 1c, 2b, 2c	5. Do you change your practice when teaching year nine? If so, what do you do?
1a, 1b, 1c, 2a, 2b, 2c	6. What are the challenges in teaching composing?
1a, 1b, 1c, 2a	7. How do pupils approach composing? What do they do? Any 'rituals'?
1c, 2a, 2b, 2c	8. How do you know that pupils have made progress in composing work? What does progress in composing look like?
1a, 2b, 2c	9. Is there anything you would like to do to develop composing further? Anything you've never had the chance to do which would stimulate composing work further?
1c, 2a, 2b, 2c	10. Consider this list of 8 factors (identified from initial findings in study 2) which seem to be part of the composing process for year 9 (appendix H). Do any of these resonate with your experience?

The interview questions were framed to illuminate and encourage the teachers to explore these research concerns, which are connected to the overall research questions of the project:

- What was each teacher's personal musical identity in relation to composing and creating?
- What were the personal circumstances in terms of socio-cultural background and schooling which contributed to the development of this musical identity?
- Was there a relationship between the factors listed above and each teacher's perception of composing?
- How has each teacher's pedagogy been shaped and developed (i.e. the role of training and professional development)?
- Does pedagogy alter in any way to adjust to factors of adolescence?
- What innovations concerning 'composing pedagogy' would each teacher like to pursue to become part of general music teaching practice?

Sampling:

In the initial planning stages of the research project, seeking the views and socio-cultural context of individual class teachers was mandatory as it provided the third type of perspective from which to explore and ruminate upon the conceptions and practices of composing activities with adolescents. The selection process started from the researcher's own knowledge of the work within music departments in the region, supported by recent OFSTED reports. An important criterion was that the practitioners preside over and lead a broadly integrated curriculum that is deemed to be 'successful' in the expected ways (cf. the aims of the national curriculum 1988 and the various levels of music-making opportunities available to pupils).

An email invitation was sent to four practitioners who all agreed to discuss their own music teaching practice in the context of the research investigation. The number of teacher participants that had originally been intended was six. However, last minute interview postponements meant that two interviews never

took place because of time management. The four teacher participants were all known to me to a greater or lesser extent and so the sampling method could be described as informal and convenient. Furthermore, two of the teacher participants had been trained on the university secondary music PGCE course twelve years ago when I was the course leader.

This last factor caused me to reflect upon a possible difficulty with the validity of the research in respect of these two participants: would I be looking for some sort of validation of my own practices and beliefs as a teacher educator? Would the teacher participants feel obliged to shape their comments to fit in with the evidence-based practice they were introduced to during their initial teacher training year ? Whether or not the initial training principles and practice were affirmed, could I be sure that my reactions to the teacher responses could remain 'neutral' and not 'tainted' by the residue of vested interest tied up with my own identity as a successful music educator? Is this reflection itself an issue of personal vanity, in that every teacher grows and adapts their own practitioner style and shapes their own future development within the broad community of practice (Lave and Wenger 1998/2004), with teacher education remaining only as a starting point and not a life-long specification? After consideration of these questions, I decided that there was enough professional distance between myself and the two teacher participants for the previous relationship not to become a significant factor in terms of data analysis, interpretation and creation.

Methodology:

The methodology for study three was a case study of the practice of music educators relating to their principles and practice focusing particularly on year nine adolescents. As stated earlier, the interviews took place within school in a broadly informal setting. As well as identifying any resonances with studies one and two, the purpose was to continue to seek ontological and epistemological differences and similarities in perspectives between teachers and the young adults as well as current pupils. By discussing the space and approach to musical creativities in a classroom setting with teachers, and comparing this data with the evidence from studies one and two, the study may be able to

identify indicators of pedagogic consonance and dissonance relating to adolescent musical creativities which relate to pupil motivation and achievement in school as well as for life-long learning. If so, are these indicators understood and validated within a public policy context and general public knowledge? (see chapter 8)

Methods:

The table of research methods and process of analysis is presented below:

Table 6.2 study 3 research and analysis plan

Activity	Length of time	Method/tools/data capture	Process of analysis (Semi-grounded)
Semi-structured interview with class teacher (HoD)	1 hour approx.	a. audio recording of interview b. researcher interview notes	a. 'Broad' transcription of audio recordings b. Analysis of each teacher's transcribed comments using core concepts from RQs plus additional concepts c. Summary tables of concepts and themes for all four teachers d. Summary of key teacher comments concerning the 8 composing observations from study 2 (initial analysis). e. Meta-analysis of data to identify areas for further discussion (chap 9)

The process identified above facilitated discussion from semi-formal questions, along with discussion of the findings from studies one and two and an opportunity for the teacher participants to add anything the researcher had not included.

Relationship to studies 1 and 2

Study three can be considered a small-scale case study in its entirety albeit with a small sample size. It cannot be considered as generalizable as a result. However, it functions more productively in terms of a triangulation of perspective with studies one and two.

Table 6.3 Findings from studies one and two

Study one (Young adult perspectives)	***Study two (Adolescent perspectives)***	***Connections?***
1.Different discourses/conceptions of composing between pupil and teacher;	1.Occurrence of physical movement during the process of composing - embodied meaning;	
2.Diverse practices of musical creativities/different access points and routes into music-making;	3.Musical concept and skill development through creative acts – synthesis activities;	Resonances concerning diverse practices and motivation for creativity.
	6.Creative and procedural 'flow' - processes of motivational musical creativities.	As above.
3. Adolescent control/co-creation and the relationship to success/personal validity and identity.	2.Drive for rapid success – adolescent creators and producers;	Creators as owners, successfully producing and creating.
	4.Group leadership and pupil identity - roles within the group and the contribution to personal identity.	Contribution of above to developing adolescent identity.
	5.Social aspects of learning together – social construction of musical development through group music-making.	

One of the objectives of the analysis of data from study three was to illuminate where, if any, there is a relationship between that data and the findings from studies one and two.

6.2 Evidence from teacher interviews

This section presents the presentation of evidence from study three, by question.

Table 6.4.1 Question 1: How did you get into music? What is your experience of composing? (Teacher personal background).

Comments made	Teacher A	Teacher B	Teacher C	Teacher D	Total
1.1 Composing in groups	X		X		2
1.2 Composing as an individual		X		X	2
1.3 Identity as a composer		X		X (choral)	2
1.4 Identity as a performer	X	X	X	X	4
1.5 Dominant cultural background – western orchestral	X	X	X	X	4

Possible findings from question one:

- All teachers identified primarily as a performer not a composer
- All teachers became involved in music through a predominantly Western European Orchestral background

Table 6.4.2/3 Question 2: What do you think about the teaching of composing or facilitation of composing?
Question 3: How do you set the context for composing in the classroom?

Comments made	Teacher A	Teacher B	Teacher C	Teacher D	Total
2/3.1 Composing can't be taught/avoided	X			X	2
2/3.2 Notation important	X (5)				1
2/3.3 Value of professional development/experience	X				1
2/3.4 Technology/digital tools	X		X (3)	X	3
2/3.5 Creativity/originality	X	X	X		3
2/3.6 Performance/relationship to performing skills	X				1
2/3.7 Practical music-making central to pedagogy		X			1
2/3.8 Structure	X (2)	X	X (3)		3
2/3.9 Public exam boards			X (3)	X	2
2/3.10 Production/performativity			X (3)	X	2
2/3.11 Individual pupil composing?			(Never)		(1)
2/3.12 Lifelong learning			X		1
2/3.13 Modelling of composing			X	X	2

Responses to questions two and three have been combined as the interview process revealed a layer of repetition within them. The teachers tended to answer both questions together. Where a teacher participant has made several comments about the same aspect within the same question, I have noted the number of comments to indicate the level of emphasis conveyed by the teacher. However, the overall total (of teachers who responded to the comment) has not been adjusted to include such emphasis, so that data distortion can be limited in terms of popularity of comment.

Possible findings from questions two and three:

- three out of the four teachers linked the facilitation of composing activities with digital learning tools and music technology
- three out of the four teachers mentioned creativity and originality
- three out of the four teachers commented about the importance of structure when facilitating and designing composing –type activities. Two teachers out of the three emphasized the importance of structure.
- Individual pupil composing activities were only mentioned by one teacher and then in negative terms
-

Table 6.4.4 Question 4: What is the place of composing in music learning?

Comments made	Teacher A	Teacher B	Teacher C	Teacher D	Total
4.1 Practical experience	X	X	X	X	4
4.2 Notation	X				1
4.3 Synthesis/ideas brought together	X		X	X	3
4.4 Public exam/future career			X		1

Possible findings from question four:

- All teachers placed practical experience of composing activities at the centre of music learning
- three out of four teachers commented upon the process of synthesizing musical ideas via composing-type activities

Table 6.4.5 Question 5: Do you change your practice when teaching year 9?

Comments made	Teacher A	Teacher B	Teacher C	Teacher D	Total
5.1 Change practice	X	X			2
5.2 Technology	X		X		2
5.3 Prior learning		X			1
5.4 More freedom to show growth	X	X		X (2)	3
5.5 Exams			X (2)	X	2
5.6 Lifelong learning			X (2)		1

Possible findings from question five:

- three out of the four teachers commented that they allowed more freedom (from imposed structure) and ownership by pupils concerning the range of composing activities
- finding 5.4, noted above, produces a tension with finding 5.2 which records that 2 teachers, and not 3, change their practice with year nine (5.4 implies a change of practice)
- finding 5.5 challenged the researcher's expectations: I expected the figure to be higher in line with comments elsewhere which indicate the concern with public examinations

Table 6.4.6/7 Question 6: What are the challenges of teaching composing? Question 7: How do your pupils approach composing activities?

Comments made	Teacher A	Teacher B	Teacher C	Teacher D	Total
6/7.1 Notation	X				1
6/7.2 Structure	X				1
6/7.3 Pupil desire for expression		X	X		2
6/7.4 Adolescent identity issues		X	X	X	3
6/7.5 External imperatives	X	X			2
6/7.6 Prevention of boredom/new challenges/freedom		X (3)		X	2
6/7.7 Technology		X	X		2
6/7.8 Pupil 'fear factor'/getting it 'right' (pupils)			X	X	2
6/7.9 Tools to overcome creative barriers				X	1

As with questions two and three, responses to questions six and seven have been combined as the interview process revealed a layer of repetition within them. The teachers tended to mix together the answers to both questions.

Where a teacher participant has made several comments about the same aspect within the same question, I have noted the number of comments to indicate the level of emphasis conveyed by the teacher. However, the overall total (of teachers who responded to the comment) has not been adjusted to include such emphasis, so that data distortion can be limited in terms of popularity of comment.

Possible findings from questions six and seven:

- adolescent identity issues in relation to music were identified as a concern by three out of the four teacher participants
- finding 6/7.4 above may correlate with 'prevention of boredom', external imperatives, desire for expression, pupil 'fear factor' and technology. It merits discussion.

Table 6.4.8 Question 8: What does progress in composing look like?

Comments made	Teacher A	Teacher B	Teacher C	Teacher D	Total
8.1 Notation/theory	X		X		2
8.2 Increase in complexity/depth et al.		X	X	X	3
8.3 Greater autonomy		X	X	X	3
8.4 Greater confidence		X	X		2
8.5 Video records and reflection				X	1

Possible findings from question eight:

- three out of the four teachers identified the increasing complexity and depth of composing activity output as an indication of progress in composing
- three out of the four teachers identified greater pupil autonomy with composing activities as an indicator of progress

Table 6.4.9 Question 9: What would you like to do to develop pupil composing further?

Comments made	Teacher A	Teacher B	Teacher C	Teacher D	Total
9.1 Established composers as models	X	X		X	3
9.2 Older pupils as models	X				1
9.3 Independent learning opportunities	X				1
9.4 Community contributions ('real' experience)		X			1
9.5 Personal technology for own composing portfolio			X		1
9.6 More sophisticated music technology			X	X	2

Possible findings from question nine:

- three out of four teacher participants commented on the desirability of including more work with established composing creators as part of the music curriculum in school
- two out of the four teachers expressed a desire for a greater range of music technology equipment to be available to pupils

For question ten, the teachers each considered the eight composing observations identified by the preliminary work for study two (ref table 5.2).

Table 6.4.10 Question 10: What are your views on the various 'Factors for composing?' listed on this sheet?

Teacher	Comments
Teacher A	1. Productivity: moved from free choice composing groups to specified members, or pairs on keyboard (so every group comes up with something and helps behaviour management). 2. Dismissed presets and adolescents as producers. 3. Dismissed role of physical movement. 4. Agreed with interrupted flow and pupil absence. Also added inadequate physical environment (practice rooms). 5. Emphasises a product at the end of each lesson. 6. Importance of instrumental performers in creating music (otherwise too difficult). 7. Teacher becoming more confident with composing pedagogy in line with experience.
Teacher B	1. Found the role of physical mvt interesting. Wondered whether pupils are reacting to the music or mucking about ('strange lack of control'?) Pondered on the differences in reaction between yr 7 and yr 9 pupils…is it linked to internalization (or lack of)? Commented that we tend not to criticize the mvt of orchestral players…is the class context different? 2. Acknowledged the link between the range of instrumental performing skills and the ability to realize composing possibilities. Would like to afford professional workshops. 3. Pupils construct musical meaning differently which fits with musical identity (joker, passenger, leader etc). 4. Interrupted flow. Searching for ways to record and evaluate work so that it is sealed in pupil memory.
Teacher C	1. Acknowledged/agreed with all 8 factors/observations. 2. Added 'self-fixing' and reliance to the list of factors which indicate progress. 3. 'Passengers' learn music differently…different types of music learning. 4. Technology allows composing to be shared with parents and reinforces adolescent producer identity. 5. A, G and T pupils always linked to performing (in school) and not composing.

	6. 'The problem with composing is that you can't show the work easily (and/or) with everyone understanding…..'
Teacher D	1. Acknowledged the role of physical mvt but also added the possibility of attention-seeking behaviour. 2. Commented that we should facilitate lots of learning opportunities using digital software to develop children as producers. 3. Social learning in groups, yes. Should it be student choice or social/teacher engineering? 4. Sympathises with the musically-experienced pupil who may be asked to lead a 'dysfunctional' group – affects motivation (and should be the teacher's job). 5. Interrupted flow – music should be taught every day like maths. It involves physical memory as well as cognitive (sequencing). 6. Composing needs to be modeled by adults much more.

Possible findings from question ten:

- Physical movement and composing creativities: Teacher B contributed additional comments and observations concerning physical movement and musical creativities. Teacher A was the only one of the four who dismissed the idea that there may be a cognitive and physical link between the two. Teachers B, C and D agreed with the learning link and also commented on the possibility of the presence of purposeless physical behaviour
- Adolescents as producers: Teacher D commented on the need for more music technology equipment and software to develop children as producers (on further reflection, could this be a slight misunderstanding concerning the term? Music producer in the studio rather than the creator of products? Does it matter anyway as it fits with the inclusive definition of a music producer as a 'composer '? Musical creativities? ref Burnard 2012)
- Conceptual progress in music –patterns not sound effects: all teachers agreed
- Social learning: there were similarities and differences, creating a continuum of practice, concerning the ways and extent to which these

teachers controlled the learning environment. Teacher A always decided the group learning context (personnel and type of group learning). Teachers B and C varied the level of control according to the previous progress of the pupils and possible dysfunctional personality clashes. Teacher D was concerned to keep a balance between pupil choice and teacher-enforced groups. This teacher was very aware of the purposes and contradictions of the management of social learning. In addition, this teacher voiced his concerns about the practice of including a musically-experienced pupil to lead/support a group of less experienced pupils in order to achieve the stated outcome of the lesson (cf. Teacher A).

- Leadership of group work: Teacher A commented that instrumental performers are important for composing work because 'otherwise it is too difficult for the (non-experienced) others'. Teacher B highlighted that a lack of instrumental skill can impede the realization of composing activity aspirations. Teacher C made a link between the designation of Able, Gifted and Talented pupils with high level instrumental performers and not composing creators.
- 'Interrupted flow' and factors which frustrate progress: All four teachers agreed with the problems facilitating sustained immersive creative activities because of the constraints of the school timetable and/or pupil absence. Teacher A commented on the inadequacies of the physical learning environment in many music departments. Teacher B was working on a number of ways to develop connectivity between lessons and other disruptions. Teacher D proposed more frequent and regular opportunities for creative work. Teacher C did not comment particularly on the matter (as the issue has been radically addressed and solutions found within the music department).
- Modelling of composing by established creatives: this factor did not arise from the data identified from studies one and two. It was added by each of the four teachers in a number of different ways. Teacher A discussed the work with year nine after workshop with Alex James from Blur. Teacher B raised the issue of being able to resource professional workshops with pupils. Teacher D explicitly commented upon the need

for a range of adult modeling in terms of musical creativity. Teacher C referred to modeling of composing work in a more oblique manner, expressed in terms of modeling by pupils for their peers and parents. This teacher also contributed the notion of 'audience understanding' of the creative work.

Summary:

- Study three was a small case study which explored the principles and practices of four class music teachers of year nine pupils.
- It comprised semi-structured interviews using questions designed to address the six research questions which underpin the whole project.
- the tenth question of study three asked the four teachers for their views on the early findings from studies one and two to ascertain whether there were resonances with their own perceptions and practices.

The whole process fulfilled the objective of the over-arching architecture of the research which enabled study three to offer a third perspective, the teachers' lens, from which to consider the data from the previous studies. The addition of this perspective allowed the illumination of any diverse perceptions within the discourse surrounding pedagogies of composing practices with adolescents in a classroom setting.

The reflexive positioning of the study can be demonstrated through two examples. Firstly, the teacher participants offered an additional practice activity to the factors which facilitate composing which would enhance their pedagogy, namely the availability of more established adult modeling of creative endeavour in the classroom, alongside the adolescents. Secondly, this researcher was given pause to think more widely, by Teacher B, around the role of physical movement and making music. This teacher commented upon the link between the uncontested movement of professional musicians and creators, and the relative lack of movement 'expected' by adolescents in the classroom. Is this another example of a disconnect between 'real' and classroom practice which needs wider exploration?

6.2.1 From evidence to findings:

Following the processing of the evidence data, a number of findings were identified from the possibilities as described above. These were then grouped into composite findings as follows:

1. The role of teachers' musical identity
2. Teachers' conceptual underpinning of musical creativities
3. Pedagogy, curriculum and the adolescent
4. Enablers and inhibitors within the classroom context.

6.3 Findings

These findings from study three are presented here alongside the those from studies one and two.

Table 6.5 themes from all three studies

Study one (Young adult perspectives)	*Study two (Adolescent perspectives)*	*Study three (Teachers' perspectives)*	*Connections?*
1.Different discourses/conceptions of composing between pupil and teacher;		1. The role of teachers' musical identity;	
	1.Occurrence of physical movement during the process of composing - embodied meaning;	1. The role of teachers' musical identity;	
		2. Teachers' conceptual underpinning of musical creativities;	Possible disconnects between these areas from conception through to practice;
2.Diverse practices of musical	3.Musical concept and skill	2. Teachers' conceptual	Resonances concerning

creativities/different access points and routes into music-making;	development through creative acts – synthesis activities;	underpinning of musical creativities;	diverse practices and motivation for creativity.
	6.Creative and procedural 'flow' - processes of motivational musical creativities.	4. Enablers and inhibitors within the classroom context;	Resonances concerning diverse practices and motivation for creativity.
3. Adolescent control/co-creation and the relationship to success/personal validity and identity.	2.Drive for rapid success – adolescent creators and producers;	3. Pedagogy, curriculum and the adolescent;	Creators as owners, successfully producing and creating.
	4.Group leadership and pupil identity - roles within the group and the contribution to personal identity;	4. Enablers and inhibitors within the classroom context;	Contribution of above to developing adolescent identity.
	5.Social aspects of learning together – social construction of musical development through group music-making;	4. Enablers and inhibitors within the classroom context.	Contribution of above to developing adolescent identity.

The subsequent section 6.4 below discusses in full the findings from study three.

6.4 Discussion

Introduction

This section discusses in full the findings from the previous sections.

6.4.1 *' composing didn't really figure….'* Teachers' musical identity

Each of the four teachers grew up as a performer. The four teacher participants who took part in this study described how their primary route into music as a child was by learning an orchestral instrument (chap 8, finding from Q1). The voice is included in this classification, as one participant (D) was a chorister at a cathedral school. It could be said that the age of the participants may have some relevance or perhaps regional provision of instrumental teaching is a factor. This last point cannot be explored more fully as it was not included as an area for investigation in this part of the research. Similarly, the age of the participants cannot be taken as offering relevant evidence as the age of the participants covers four decades (one from each decade).

In pursuing the teachers' history of developing musical expertise, it was a common factor to all participants that their memories of composing activities are vague. One participant (the youngest one) remembers occasionally creating music to accompany a poem in primary school and creating another programmatic-type activity (see table 6A.3). The other participants recall varying levels of composing activity at secondary school. In general, the experiences do not represent a contemporary justification of music as a demonstration of thought in sound (Serafine1988), in line with a process of social construction, but rather an 'add-on' activity to the main purpose of high level instrumental performing. There is still a residue of this conception in school contexts today. Teacher C commented that 'Able, Gifted and Talented pupils in music are always linked to performing and not composing' (teacher C comment, Q10).

However, the experience of participant B indicates a stronger engagement with 'making stuff up' from primary age but outside the classroom. Participant B

seems to have developed quickly as an instrumentalist and by attending the junior department at a music conservatoire, took up the opportunity to have composing lessons with a contemporary composer (Oliver Knussen). Overall, the experience seems to have cemented his musical identity and a love of composing. A particular opportunity was being able to compose 'pretentious stuff' for the good players of the resident 20th century music ensemble. Having own compositions played by good performers was an experience shared by participant D, who also commented that having his compositions performed by the university choir was '….a really nice experience' (Teacher D).

Participant C's primary school composing experience refers to the practice of the teacher restricting the parameters/tools of the composing activity. As a pupil with some musical experience and ability acquired from instrument learning, participant C was told to restrict her composing to the notes she was given (by the teacher) and not to use others – participant C had already created a 'weather' piece using chromatic notes and as a child was confused by the restriction.

Experience of composing at 'A' level was reported by all teacher participants as at best, patchy, at worst, non-existent or even completely avoided 'because you could' (participant D). The school experience at this age for these participants built on the instrumental expertise which they were pursuing and developing outside of school. At sixth form age, participants selected performing or double-performing routes to accreditation and success. The identity as a musician and the subsequent teaching career which capitalized on this followed the 'double exam system' route of Music Conservatoire criterion-referenced instrumental exams alongside the national school system specifications and exams. This familiar system is ethnocentric and is built around the genres, styles and history of the western European orchestral tradition to fulfill the purpose of perpetuating a particular culture (chap 8, finding from Q1). It should be acknowledged that western popular music practices also have a place in school curricular music exams to a certain extent bringing issues concerning the nature of what should be 'included' for school study. Cook (2012) comments that the real task for revising the music curriculum is to

look at different ways of thinking, talking and writing about the music inherited from the 19th and 20th centuries, thus continuing the view of music education which proposes perpetuation of the dominant western European culture.

Summary:

- There is a link between teacher identity and practice/pedagogy in terms of the level of expertise and subsequent confidence that this full experience allows. The lack of balance between the level of performing skills and composing experience produced a level of anxiety when supporting the development of composing skills
- The external validation of composing work at a formative stage, alongside performing skills, underpins the confidence needed to approach musical creativities in the classroom
- A music teacher's personal training route and cultural context for the development of musical understanding shapes individual identity and conceptions of practice, if not challenged by subsequent professional development and training
- This ontological perspective and perceptual underpinning influences practice in the classroom

6.4.2 *'composing is something teachers avoid….'* Teachers' perceptual underpinning and experience

The extent to which composing is conceived of as either an open/unstructured activity or a heavily structured/atomized process was a common finding throughout study 3. This discourse reflects a predominant socio-cultural conception of musical creativities using the language of tools, form and Form. Perhaps it is better to discuss the analysis of the process as a continuum alongside a model where the particular structures of schooling (which reflect predominant socio-cultural conceptions) intersect with a more 'context-free' and socially constructed conception of composing activity: a continuum which acknowledges the way in which meaning is developed and embodied for adolescents through creative activity (Galton 2010). It could be said that the

dilemma is the result of a conflict therefore with the predominant socio-cultural conception of music meaning (Littleton and Mercer 2012) and the pressures this conflict produces. One of these pressures is the emphasis on attainment and assessment. The place and definition of assessment is embedded within the findings from study three as it can be seen to influence pedagogy to a greater or lesser extent.

Is this due to the influence of Romantic ideas of the inspired, lone, misunderstood composer rather than the earlier jobbing, crafting practices of Baroque & Classical composers? Is that because we see ideas associated with freedom & expression as easier to access rather than particular forms /techniques? Or are we back to the human tendency to seek a singularity of perception rather than plurality? (Burnard 2012) Stripping away the nuances which provide a rich, deep fundamental understanding in favour of a skeletal body, easily drawn and stored which gives others the opportunity to clothe and style it (the conception) according to particular beliefs and priorities?

Behind assessment sits fundamental ideas of music learning. The teacher participants talked about planning a curriculum which enables pupils to find out how music works: the elements/tools or larger structures (the language, again, of the Western European traditions). Many comments from all participants provide evidence that structure is seen as important '…without that, they'll flounder…' (participant B) but '….ideas can be reasonably free…..that's where the creativity and imagination will come…..'

Determinist product and/or process of social construction and meaning central to music learning? : Evidence from study three (chap 6A, findings from Q 2 and 3) supports the continuing consideration of the process or product debate (see Paynter 2000, Swanwick, 1999, Bruner 1996 et al).Further research (Sawyer 2003) attests to an enhancement of the terminology as products or processes working along a continuum of wider connectivities. Evidence from the comments of the teacher participants highlight the tensions between the two. The teacher interviews revealed that the struggle is palpable. Planning classroom activities which allow for valued 'synthetical creativities' at the same

time as ensuring that something is produced at the end of the lesson is at the centre of practice. Structure is seen as both a vital aspect of pedagogy and a reliable mode for delivering a 'product'. What are the pressures and research evidence that have produced this tension?

How do teachers manage the relationship between performing and composing synthetical creativities? The empirical basis of the research concerns adolescents in typical state schools and therefore the majority of pupils will not be experienced instrumentalists. One aspect underpinning the enquiry is to consider the practices which enable access to creative activities for adolescents. It can be a challenge for many teachers and pupils. Progress in lessons requires a 'stage-environment fit' according to Eccles (2004) where skills and expectations are reasonably matched. For example, as part of an answer to Q 10, Teacher B acknowledged the link between the range of instrumental performing skills that pupils have and the ability to realize composing possibilities (in that a lack of performing skills inhibits the realization of creative ideas).

This research project has provided further evidence that because the musical identity of many music teachers is more likely to be linked to their personal history as a performer, composing is seen as an 'add-on' activity which is dependent upon having acquired performing skills and other techniques and knowledge from instrumental study. In other words, there is an assumption that a transfer of skills and knowledge from the instrumental mastery route, founded on playing realised forms (repertoire from the cultural canon), is a pre-requisite for undertaking composing activities (or perhaps I really should be saying 'composition' at this point, cf. Boulanger's teachings).

One teacher participant referred to another factor. Participant (B) commented that '….pupils originate their own music and then perform that rather than perform pieces of music that have already been written….it's really difficult (to play others' work) rather than play music you've come up with yourself..' The comment not only has something say about the link between performing skills and musical creation but also hints at deeper indicators of value and emotional

investment on the part of the adolescent creators and the way that this interacts with music learning and adolescent identity. There is a link here with research undertaken by Burnard and Dragovic (2015) who point to the idea of embodied meaning found also in Engestrom's activity theory (1999).

At the same time, teacher participants continued to reinforce the centrality of creative work (I am not excluding performing from this totally) to music learning (following on from Dewey 1934). Participant A commented, ' If you do something yourself, you understand it better' and participant C said, ' …so I try, at GCSE level, to teach everything through composition….'.

All the teacher participants attested to the value of digital learning, or rather music technology, as the access route into musical learning for adolescents. Participant C affirmed, …it opens up that creativity because they haven't got that barrier of the lack of instrumental technique..'. One can see the influence here of the 'student preferences' arguments in music education (Green 2008) as a way of diminishing the gap between music in and out of school.

In terms of approach, key starting points seem to involve a 'brief', or idea or specific musical form, a task approached through music-making, a vehicle for micro exploration of musical features/elements or specific ideas. Odena (2015) talks of the ways in which students' musical thinking is developed. The extent to which these are 'atomised' and disassociated from an 'involved' act of synthesis depends on teacher style and preoccupation as well as performativity pressures on individuals and departments linked to the ethos of the school. The use of digital software to support the learning of specific ideas is common place for the teacher participants associated with this study and enables pupils to begin to work within larger digital landscapes.

The theme of barriers to participation is a seam which runs through discussion of the project and includes the role of notation. The degree to which western notation is important, or more specifically where and how it sits within music education pedagogy, is never far from a music teacher's thinking. Participants often use 'playful' software to engage pupils directly or use software which is a

version of professional notation software thus avoiding 'direct learning' to a certain extent (the downside to such programmes is that they often need an experienced musician to untangle the web of notes and signs which appear on the screen as a result of input via direct playing). The teacher's personal answer to the issue of notation also speaks to their underpinning concept of composing. Participant A states convincingly that, '….composing….fits together a lot of music education ideas….(but pupils) have to understand notation really well….(it) brings lots of elements together….'

Comments made by the participants who have been teaching longer were not dominated by anxiety over western notation. These participants framed their comments in terms of creativity and 'successful' musical structures thinking further about the affect of music (my judgment/conclusion). These participants talked more about recording pupils work (audio/digital/video) as a process of developing understanding and critical evaluation.

Interestingly, no participant talked about notation in terms of linking sound and symbol or identifying its specific function as part of the history and traditions of Western European Classical music or simply as a means of communication from creator to other players. Why is this not so? Why is notation not treated as a problematic concept especially when digital developments are causing us to question the concept of composition as a static product within the many arenas within which musical creativities are lived?

A further question remains concerning the influence of pre-service training and the extent to which involvement in professional training challenges and enhances underpinning perceptions and therefore pedagogy (Odena 2001). The training of music educators is too large a subject to dissect fully in this discussion. However, a large part of the practice of teachers in HE is to open up, challenge and model the practice we are sharing which is built on the research of others and the subsequent theories pertinent to the various contributing disciplines. This is the first arena for professional affirmation and challenge. It can be built on further if there is continuing support and intellectual consideration of praxis alongside daily teaching.

Furthermore, one teacher participant commented upon the value of mentoring learner teachers in that it was the catalyst for questioning her own practice. Participant A reflected that as her career (experience) had progressed, she had become more confident about teaching composing, '….maybe because of having students, observing different ways of doing things…'. The cyclical nature of professional learning and experience is relevant here, but needs to steer clear of the 'broken logic' that preservice teachers are responsible for the professional development of experienced teachers (a methodology often embedded in the way in which public policy initiatives make their way into school via OFSTED methodology).

Summary:

- There are issues concerning the nature of composing and music learning. To what extent is it transactional or social construction?
- Buried influences result in underpinning perceptions of composing activities
- There are diverse perceptions of approaches to composing pedagogies concerning structure and assessment/accountability
- What is the relationship between performing skills and the development of composing activities?
- Professional growth and expanded experiences are necessary for teacher development

6.4.3 *'the barriers go up quicker when the hormones start talking……'* Pedagogy and the adolescent

The role of the teacher, as conceptualized by the teacher participants involved in this research, veers between an adult facilitator and a teacher/instructor conception. The responsibility of the latter varies in terms of the degree of 'atomisation' of the curriculum involved. Both teachers A and C referred to 'getting them through the levels' and moving pupils from one stage to the next

easily and visibly. Structuring the activities and therefore learning underpins the perception of the curriculum.

This may be seen as unproblematic (for the teacher) but perhaps becomes more so (in terms of pupil motivation) where it results in activities which seem removed from the holistic music making experience and see comments re. 'flow' and immersion later on). Teacher participant B confirms the belief that "….find out…how you can express yourself through music…through doing it….' and continues ' it's the job of the music teacher to plan a curriculum which enables the pupils to access those things….to do them, really.' This last comment points to a view of musical learning as a unique discourse in music (Folkestad 1998).

Teacher D commented that '(composing) is perfect for teaching the 'elements' (his emphasis) of music…the things which get left aside (when teaching performance)….'. All the teachers to some extent, commented upon using programme music as 'a way in' with accompanying comments which referred to success at KS3, easier to teach, 'enables you to talk about effects in music' (teacher D). The same teacher added a warning with this approach, saying that the music produced may end up as a sound effect composition (see progress in music below).

Underpinning ideologies (Paynter 2000, Swanwick and Tillman 1982 et al) support many research findings and evidence that attest to the usefulness of the design process/structural approach to composing. Having appropriated the importance of synthetical activities, the curriculum is the foundation for building the blocks of music. The teacher participants talked easily about the ways in which 'constituent parts' (my term) of music are taught and rehearsed by pupils. Within this particular underpinning perception of composing, teacher C had constructed 'The golden rules of composing' for KS3 pupils.

So, we return here to another dimension of the tension (stated earlier) between 'atomisation' and 'immersion' in terms of the approach to composing. Gardner and Davis (2013) consider the issue (not specifically limited to composing) in

terms of a tensile relationship between behaviourism and constructivism: tightly structured learning environments as opposed to supporting immersion in rich problem-solving activities with the teacher guiding from the side. They go on to discuss that both traditions rely on acquiring habits albeit with different emphases regarding use and benefit, and continue the debate by discussing the ways in which the digital world is introducing a new range of habits for learners (the discussion concerning 'the paradox of action and restriction' (p24) in connection with digital learning and the use of apps for composing is continued elsewhere).

One of the motivations for my research was to survey and explore the extent to which pedagogy changes for year nine pupils. I have therefore semi-appropriated the sociologist Bauman's (2000/2012) concept of 'liquid modernity' into a consideration of pedagogy. Teacher participant D offered an insight into this matter (and perhaps other areas of schooling too) following his own light touch investigation with his pupils concerning their experience of music. Teacher B commented that he had pause to think when a pupil said that music 'was a bit samey'. Upon further enquiry, the adolescent pupil meant that the structure of the lessons had become very similar to one another. Teacher B concurred and highlighted how he was now reconsidering the role and function of school and classroom routines, getting them away from this and being less predictable. His practice has moved pupils into a much fuller, immersive world which draws on ideas from a wider range of sources 'otherwise everything is tied down all the time…' and this avoids the 'endless repetition of similar tasks…'. Csikszentmihalyi's (1988) work supports the idea that reductionist approaches to creative activity are not satisfying.

Considering (a kind of) liquid pedagogy across adolescence, all teachers commented that, for many pupils, they sensed a real development in pupil understanding up to the beginning of year nine which then seemed to mutate into work 'of a standard which is poorer than yr seven…' (teacher participant B) throughout the 13/14 yr old stage. Important to identify this as a trend but cannot be said of all yr nine pupils.

What does progress look like? developing pupil self-challenge, confidence (identity) (also risk-taking and assessment): in continuing the discussion relating to a reported year 9 'reversal' or perhaps 'stagnation', it is important to pull together findings from a wider body of research for consideration. We know from research into pupil identity that the actual identification of the period of adolescence concerns a reshaping of identity from that of a child into an adult. (Head 1997).

One of the modes of that reshaping is the renegotiation of relationships with peers, adults and 'things' (aligns with both developmental and social construction perspectives on identity) . The uninhibited enthusiasm which often characterises behaviour in a year seven class is exchanged for recalcitrance and a lack of self-confidence or, indeed, a determined rejection of the learning and teaching experience. Although secondary phase teachers should be aware (and trained for) the phenomenon, it can still present a frustrating pedagogic and personal challenge for teachers as it can feel counter-intuitive to the unproblematic cumulative and therefore linear trajectory of learning that teachers can slip into expecting (the dominant public policy discourse). As teacher participant B commented, '……you kind of hope that what you've taught before would be cumulative…..(the) structure (ideas) that you taught in yr seven……. (so) more self-reliance in year nine……'.

(I can't help but think of Gardner's (2013,) musings on the work of Ellul (1964), and his considerations that technological artefacts are ushering in a fundamental change in human psychology…. (to paraphrase) developing ways of thinking which are dominated by rationalization, ranking, efficiency…….a species which is unidirectional and therefore beginning to think and operate in the same ways as technology, dominated by an algorithmic conception of life.)

Other teacher participants shared how they shift the focus of music learning into wider contexts. For example, a more overt acknowledgement of music production, uploading pupil work onto digital sharing platforms, discussing career potential (making money). For Savage and Challis (2002) this concerns a point of access to music-making rather than real empowerment (through

musical understanding). Teacher C added, 'We make sure we do whizz bang lessons and put pupils on a pedestal'. Teacher B's approach was to approach yr 9 with GCSE expectations. The underlying rationale relating to a more adult experience of musical activity.

Part of the year nine pedagogical approach concerns the development of pupil self-challenge which is intertwined with a fear of taking risk. Teacher C discussed the things about which her pupils were frightened. 'What's it supposed to sound like at the end? How do I get it right?' Teacher C expanded by commenting upon the pervading culture of having to do well and getting the right answer all the time…not allowing pupils to fail. The fear of failure exists alongside the anxiety associated with adolescence, and the insecurities which exist as a new identity is being shaped. School structures can seem to exacerbate the issue. It is at this time that adolescents are asked to drop the study of certain subjects and pursue further in-depth study of others, with the even more worrying concern that the choices made at 14 years of age impact upon a future career and life chances.

Summary:

- Teacher perceptions of their role veers along an active-passive continuum
- Curriculum pedagogies are built on an axis of behaviourist-constructivist principles
- Teachers of year nine adopt 'liquid pedagogies' for the adolescent years in order to develop pupil motivation
- Adolescent agency moves from consumer to producer/creator and is an aspect of developing musical identities.

6.4.4 *'can I have this as my ringtone ?.....'* Classroom context: enablers and inhibitors.

Teachers commenting on adolescent progression make mention of a 'certain shyness' (teacher B) or reluctance to engage, which emerges with some pupils in year nine in respect of developing and sharing their work. Identity studies point towards the state of psychological flux as partly responsible. Erikson (1950) highlights one aspect of the 'psychosocial crisis' that is adolescence: the inner struggle for autonomy over doubt. Head (1997) adds to this an idea of the loss of stability and certainty and confirms that identity is formed in terms of social interactions.

The identity fluidity includes relationships with adults and renegotiated relationships with peers. An aspect of the latter can include a positive identification with certain styles of music and associated 'group' behaviours. It also speaks to the introspection that accompanies adolescent change. In addition, Dolland and Miller (1950) highlight the positive view that peer identification can also facilitate learning. I am reminded of the psychological definitions of an identity crisis which posit the idea of 'worn-out narratives' or rather, personal narratives which no longer work for the individual. The identity crisis is the process of discarding those narratives and formulating the 'next generation of narratives' which enable the individual to function for the next phase of life. So, both a negative and positive time when young people also start to identify themselves as a musician (or not).

How can we teachers support and facilitate creative musical engagement so that it becomes a positive aspect of adolescent identity? There is evidence to suggest that valued 'real' experiences have some impact. The development of digital learning and sharing platforms enable the typical adolescent to take greater control of both tools and process in order to become a producer (of entities valued within the culture), in a manner parallel to many professional creators in the arts. In Clausen's (1991) words, to achieve 'planful competence'. Teacher C talked about pupils 'really achieving something…' and having a greater access to different creative forms which are more interesting

because they link more closely to the pupils total lived experiences, '…film music and gaming music…deepens the understanding as well as unlocking creativity….' It is important not to forget the many levels of differentiated musical experience in the classroom and that the privilege of external instrumental learning is not necessarily so apparent within this context.

There are implications for school and classroom infrastructure implying approaching changes to school culture. The digital learning and sharing platforms mentioned previously require fast and powerful wifi systems and computers which represent significant investment. In my own recent practice, I have observed a student working with Soundtrap live (composing software which allows for differentiated approaches and control of the work) which completely absorbed every member of the yr 9 class as they were all working at different levels of experience and complexity (inside a particular 'figured world' Holland et al (1998)). The lesson was undermined by the growing frustration of the class as they tried to save or develop their work as the school wifi system crashed and froze. Pursuing the facilitation of creative digital learning platforms would also suggest a change in school priorities – difficult in times of financial restriction.

Teacher expertise and new technologies: the teachers connected to this study made virtually no specific reference to the issue of their own expertise and developing technologies. It was implicit that they learned about different digital media through working alongside the pupils or just staying 'one step ahead'. I received an impression that the whole area was a shared joint endeavour and this perhaps says something about their own pedagogy and relationships with their pupils.

At about the age of 13 or 14, adolescents are prey to concerns that decisions and actions may have profound effects on their adult life thus increasing a fear of failure and fuelling a resistance to taking risks (and spills over into the creative life). The most obvious example at this age is the choice of subjects to study for public examination. The music teachers involved in this study shared many thoughts concerning 'options', most of them defensive in nature

and negative concerning classroom impact at a daily level. Allied to the pupil concerns are teacher fears of irrelevance and abolition. Teacher C, described in detail how she works with children from yr 7 preparing them for GCSE music. After adding that she wasn't totally satisfied with her approach, added '….we live or die by our results….that's what we have to do……'

Her comment encapsulates a heightened awareness concerning the dominant political discourse underpinning educational policy, which is concerned with developing simplified and unproblematic definitions of educational success in terms of public exam success. Such a driver for this brand of public accountability can be cheaply harvested by a digital metric and monitored by those without professional expertise who then influence further aspects of public policy (Alexander 2010) and whilst my comment may be tinged with weariness and a certain level of political cynicism, the true academic challenge to this discourse lies in its disconnection with the social construction of meaning and its associated dismissal of the rich community of the classroom with its 'particular and peculiar' manifestations of learning and creativities. The academic challenge needs to further question the creeping 'determinism' which seems to be infiltrating conceptions and practices of education and thus measures of 'effectiveness'. It is particularly alarming for facilitating the ways of knowing germane to the arts. Fautley (2010) comments on the way that some music schemes of work start with the assessment and then devise teaching and learning activities to fit. A clear example of how intentions can be corrupted.

Teacher D added that the issue relates to the whole idea of 'dropping' some subjects and the 'terrible option switch-off' because no matter what age a school decides to ask pupils to make choices, engagement with musical activities discontinues (at the very least for a certain period of time) – it is no longer of relevance for the next phase of life.

In one form of another, the teachers connected to this study all spoke of the importance of the opportunity to provide deeper more holistic creative experiences for their pupils. Workshops with working professional creators were identified as important as part of a revised year nine pedagogy especially

if allied to public performance (and therefore validation). Teacher D talked of the particular level of skill and expertise provided by 'professional workshoppers' (linked to the Royal Philharmonic Orchestra, for example) – the implication being that he did not have those skills. Galton (2010) picks up on these implications by saying that artistic practitioners and music educators could talk together to share skills and approaches, and to provide a continuity for the pupils. Teacher D further commented about the level of expectation and subsequent high level of achievement by the pupils (in terms of the complexity of the finished compositions), and the way in which the modeling of musicians working together captured the pupils' attention and concentration.

Analysing the value of such experiences reveals the importance and personal reward of 'immersion' and 'flow'. Csikszentmihalyi (1988) has highlighted how creativity and development are the rewards of deep immersive experiences which allow a psychological 'flow'. Such experiences are often inhibited by the structure of the school day which divides concentration and endeavour into curtailed chunks, working against immersion and flow. Maintaining the momentum and development of school creative activities is also inhibited by the absence of pupils from school (especially relevant for group creative work) and the time distance between lessons, made even worse if schools are following a two-week timetable (see chapter 7.2 also). Consequently, class teachers are faced with trying to find ways of developing the connectivity from lesson to lesson.

Summary:

- A key teaching approach for adolescents is facilitating choice and immersive activities.
- Adolescents acquire personal validation through producing creative artefacts which supports musical identities
- Music teachers are often in need of resources, both in terms of 'hard' infrastructure and 'soft' support
- There are tensions between creative risk-taking and political accountability

PART THREE: THEMATICS, CONCLUSIONS AND IMPLICATIONS

The first three chapters of this final section demonstrate the process of thinking and theorising from the findings, gradually aligning the evidence with research questions and locating the results within our socio-cultural context in order to add to our understanding about adolescents and composing creativities. The theorising process has been shaped through the 'subjectivities' and 'voices' identified in section1.2, table 1.1.

The final chapter ten acts as a postscript to the whole Ed D journey.

CHAPTER SEVEN: NARRATIVES AND CONNECTIONS

7.1. Introduction.

The opening position of the research was to explore the perceptions and practices of composing from three interrelated perspectives from three communities: the young adult, the adolescent, the teacher. This first chapter of part three starts to address the connections between the findings and shows how they address a number of the research questions, adding to our knowledge and understanding.

7.2 Outlining theoretical intersections

Let us retrace the steps and thought-line of the three studies to restate the purpose of the enquiry. What can be learned about the perceptions and practices of composing of adolescents by researching the perspectives of three music-making communities?

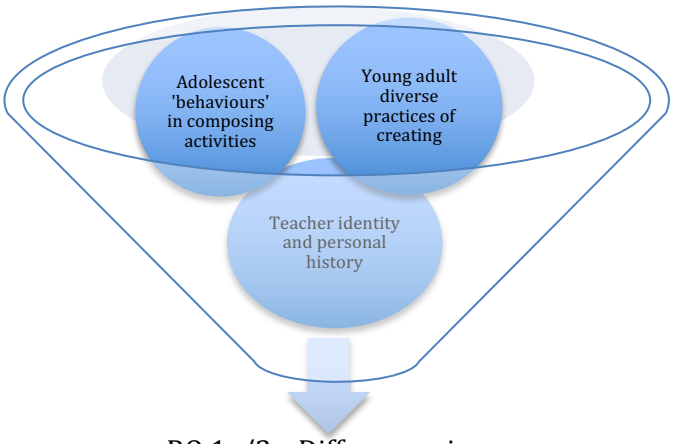
To start the process, the findings from the three studies have been analysed and reduced to produce three composite findings. This demonstrates some of the theoretical intersections which emerged from the studies. The composite findings are presented here along with the relationship to the research questions upon which this project has been designed:

Table 7.1 Findings from the three studies resulting in composite findings

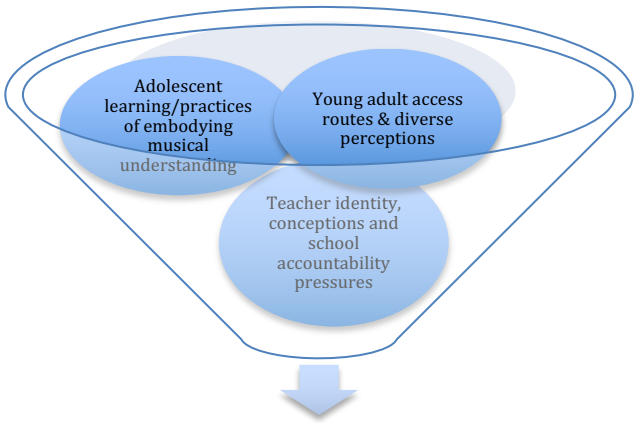
	Young Adult findings	Adolescent findings	Teachers' findings		**Findings**
RQ 1a and RQ2a	Diverse practices of creating	Adolescent 'behaviours' in composing activities	Teacher identity and personal history		**Differences in perception and discourse**
RQ 1b and RQ 2b	Access routes and diverse perceptions	Practices of learning and embodying understanding	Identity, conceptions and school accountability pressures		**Diverse practices in relation to composing activities & access routes**
RQ 1c and RQ 2c	Control, production and validity	Social learning practices, production & identity	Teacher facilitation, resistances and affordances		**Pedagogies and processes**

In order to produce table 7.1, an analytical 'funnelling' procedure was undertaken. The figures below illustrate the process.

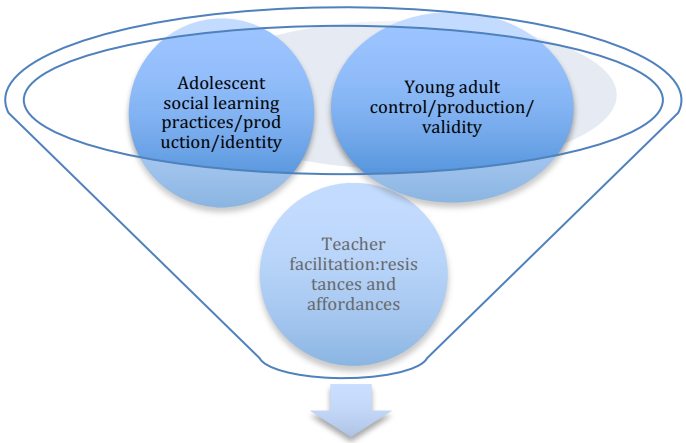
Figure 7.2 Composite findings from the three studies



RQ 1a/2a. Differences in perception and discourse



RQ 1b/2b. Diverse practices in relation to composing activities including access routes.



RQ 1c/2c. Pedagogies and practices

Each claim is discussed further in the following sections.

7.3 Diverse perceptions (RQs 1a and 2a)

This section focuses on discussing the evidence that addresses the two research questions:
RQ1a What are adolescent pupils' perceptions of composing (musical creativities)?
RQ2a What are teachers' perceptions of composing?

Within the context of this enquiry, the discussion fell into two areas. The first area centred on the interplay and contradictions between the social construction of learning and publically acknowledged perceptions of composing creativities. The second topic examines the uncomfortable alliances between the various epistemologies and ontologies of composing creative practices and societal and political forces that shape public policies and domain specific (music) practitioners.

7.3.1 Social construction (phenomenology) and determinism (structuralism) – the music classroom as epistemological amphitheatre.

Each study has yielded its own evidence to illuminate the perceptual cacophony and pedagogic tussle that constitute a contemporary music classroom. From the young adult community discussed in chapter four, the comments illustrating different perceptions in composing concerned a perception that 'composing' belonged to a different cultural practice, or field (ref. Bourdieu) from their own. The distinction implicates two other conceptual constructs germane to the practices of the young adult and adolescent community: they broadly belong to the non-notation-reading community (habitus) of musicians who reject the formal repertoire method of orchestral instrumental learning in favour of using a range of instruments and equipment as sonic and expressive tools (a contested site/field of practice).

However, it should be noted that this is not an unproblematic statement. Green's (2001/2) work with pop musicians records that a key aspect of learning for pop musicians is the copying and playing of known songs: itself an iteration of repertoire method although, within this culture, without reading from staff

notation. The latter highlights a long-running dilemma for classroom-based music education: the aspect of practice which is 'contested' is staff notation as the starting point for access to composing creative work (and performance for that matter). In fact, in terms of the perception and conception of music within public knowledge, the ability to read staff notation is the defining characteristic of being musical: a testament to the dominance of the Western European orchestral music field. This is a disconnect which Bourdieu labeled 'hysteresis' and derives from a number of sources, not least the teacher's own experience and training and the school's heightened functioning in 2018 as a contested space within society.

Greater than this, recent shifts in the many fields of popular music cultures and social network cultures have revealed diverse practices which challenge the established practices of different types of cultural forms within music. The creation and development of YouTube has afforded post-millenials (the generation born around the year 2000) a way of presenting and performing music directly to a worldwide audience, bypassing the many commercial structures and human gate-keepers (interesting repercussions for women?). The whole notion of performing to an audience (live or distanced) has a new form now i.e. no people present….so should practitioners support and 'teach' different skills? Acknowledging and facilitating the diverse cultural practices presents issues for pedagogy which mirror differences between generations and, in this particular example, derive from:

- schools/classrooms as institutions which perpetuate and/or address social narratives (economic, social and cultural)
- the boundaries of teacher agency: the resistances and affordances, alongside identity
- pupil agency: dependency, autonomy, identity
- the 'evidence and relevance' dilemma within the temporal landscape of education (as an institution of transmission) (ref part two).

Furthermore, it forces a revisiting of the perceptions and the practices surrounding music understanding, learning and knowledge. YouTube

performance is a contemporary form of socially constructed musical understanding and knowledge accessible to and significant for adolescents (as evidenced by the number of contributions on the platform). In this writer's experience, it is not part of the classroom curriculum or teacher practice. By exploring the reasons why not, it reveals and exemplifies the issues of the 'evidence and relevance dilemma' which can be applied across the full range of new activities and compositional creativities. The broadest definition of 'relevance' is being used for the analysis here (as explained in the work of (Murphy and Whitelegg 2006):

1. Relevance is a learning/motivation issue for many adolescents at this time of identity formation (ref 6.4.2)
2. The practice has the status of a 'fashion' which is popular and relevant to the lives of adolescents and young adults in 2018 (socially constructed meaning)
3. Because this has the status of a 'fashion' (accorded by many outside the practice), it has not been tested for *longevity* or *worth* by any establishment
4. It is not controlled or developed by the academy, cannot be considered established knowledge *yet* for transmission within publically accountable school contexts (deterministic/structural perspective)
5. Teachers are not familiar with the practice (in their role as an agent within the school context) and therefore lack the confidence to facilitate it, find professional support for it etc (7.4.1)
6. Teachers feel compelled to accommodate it within other practices and knowledges, in order to motivate adolescents
7. In the time that a solid 'evidence-base' for including the practice into education pedagogy has been developed, the practice has become 'institutionalised' and has lost its currency and possibly relevance for the young (a suitable analogy is the use of Facebook, perhaps, reportedly abandoned to a great extent by the young when it became useful to adults).

The challenge for practitioners is that our rationale for knowledge and understanding practices in the classroom rests upon a solid base of evidence

for uncontestable inclusion (a process I am not challenging). However, this does not sit comfortably with the adolescent propensity to exert control, and be motivated, by adopting newly created opportunities as relevant ways for creative expression: the energizing power of discovering something for yourself which is new. The challenge of interleaving the past with the present is not new but has been brought into sharper focus through the intersections of escalating/accelerating digital learning possibilities and the pressures on schools as having a function as, and in, economic markets (Nilsson-Lindstrom & Beach 2015).

The analysis of the example above can be articulated more formally as what Bourdieu would describe as a mismatch between the habitus of contemporary pop music and the institutional field of the music classroom. The challenge for practitioners, the nexus of activity, is the extent of practitioner agency in managing the 'reciprocal conditioning' between habitus and field (Bourdieu 1996).

A further example of evidence consolidating an idea of reciprocal conditioning is from the comment made by the young adults concerning their practice of 'reverse-engineering' the lesson (4.4.1). That is, there was an understanding of the lesson objective and outcomes but an incompatibility with the processes defined by the teacher to reach those outcomes, and so other more familiar and congruent forms with their own practice were used.

(It is interesting to note that a similar debate concerning process/mastery and solution exists within mathematics pedagogy: a further adjunct to the need for seeing the 'workings out' of a mathematical problem is to explore practices whereby the adolescents are given the final answer to a problem in order that they demonstrate how that answer was reached. This thinking is found in the much discussed Chinese Gaokao exam (much discussed because of its level of 'difficulty') whereby students have to produce a logic which links a beginning state to a final position starting from an elliptical freeform question.)

At this point, it is worth reviewing the influences on the teacher community as another landmark in my conclusions. The teacher participants' histories and identities had all been formed through growing up largely within the Western European 'classical' music tradition: not unusual, given that they were born in the 60s, 70s and 80s and so undertook their professional training in the late 70s, 90s and 00s. However, this last statement requires us to pause for further thought: popular music genres and styles began to embed themselves in general culture in the west from the 50s, therefore shouldn't there be substantial evidence of music teachers in schools drawn from these cultures?

Perhaps this is another iteration of the evidence/relevance dilemma, itself an example of Bourdieu's analysis of the adjustments and reciprocal relationships between fields and the various habitus'. The predominant discourse pertains to the preservation and perpetuation of the controlling function of the academy, which as part of the perception of the arts views musicians (and especially composers) as lone, gifted individuals who *write* for established institutions and whose outputs add to the accepted cultural canon. Although one may point to movement (evidence of reciprocal conditioning between habitus and field) in the types of academies available for professional education (e.g. various popular music programmes in HEIs and institutes of the performing arts), there is evidence from recent public policy changes and curriculum reform (Greaney and Higham 2018) that the deterministic and structural conceptions of musical knowledge are being pursued once again.

What are possible reasons for this? The social construction of compositional knowledge and understanding cannot be commodified easily, or rather as easily as the products of the deterministic conception of knowledge world-view. It means that learning and teaching resides with a professional body of practitioners which is anti-thetical to the neo-liberal narrative that equates the process of de-professionalism as evidence of the widening of equality (of opportunity) which markets can produce (Horsley 2015). This is not the same as equity. The neo-liberal economic model demands that all endeavour be packaged and taken to market by the cheapest route possible usually through

opening out to non-professionals (Hargreaves and Fullan 2012), as professional bodies are viewed as monopolies.

How does this relate to perceptions of composing in terms of their own teacher identity and personal history? It means that for many teachers, there is a lingering acknowledgement/belief that composing creativities mean formal compositions which need to be written down to be validated (or at least need some form of literacy.) The performativity and assessment pressures on schools as institutions mean that the conception is exacerbated and reified by the design structures of public exams (Fautley 2015) which purport to be objective by assessing what can be assessed easily.

The deterministic provenance is the formal conservatoire teaching of Boulanger, Hindemith and Schoenberg alongside the 'forms of knowledge' theoretical perspective (Hirst and Peters, 1970) and the veneration of Western European classical composers. It completely bypasses the conception of musical notation as the process of linking sound and symbol in order to communicate. Notation has a definite place in the domain of musical knowledge but is not the centre of learning and understanding music. When the ability to read staff notation becomes emblematic of the whole domain, it serves the purposes of a specific class and network of power structures. It is a notion related to a particular habitus which marginalizes other, less established cultures. The teacher is at the intersections of these cultural practices.

The use of smartphone voice recordings in study two with year nine adolescents was a tool to explore tentatively the next iteration of communication and evaluation tools, bringing to the fore the fact that the majority of pupils have some sort of 'smart' computer/phone device in their pockets, the potential of which has not yet been realized. This tool was used in study two to adapt the pupils' general routines of compositional music-making to include a further aspect of ownership and control in a more dynamic way than the usual written evaluation. The aim was to circumvent any issues of literacy with a spoken and more immediate method of recording and reflecting (the premise was justified as the first method of evaluation used in study two

was a brief questionnaire which was not successful in terms of accessing pupils' thought processes and analytical abilities). As can be seen in chapter five, the expression/articulation of analysis and understanding was curtailed by the literacy ability of many of the pupils.

Observation of the adolescents revealed particular behaviours during group composing work. One of these was the compulsion for many adolescents (especially those who were not musically experienced) to physically move whilst they were exploring their instrument and finding/creating patterns). Social construction here involves physical movement as a way of embodying meaning (Galton 2010) in that it is part of understanding and possibly remembering (Bruner 1996) the patterns and pieces as they are being formed (I say 'possibly remembering' as this is speculation on the part of the researcher as it was not explored as part of the research but could be said to link with the theories concerning muscle memory).

It is interesting to note another disconnect here between habitus and field: within the norms and expectations of school life, where sitting quietly at a desk and writing represents learning (!), adolescents moving and jumping around whilst working is a doxic challenge, and is often viewed as disruptive behaviour which is evidence of pupils 'off task'. It is a disconnect between learning through experience (Dewey 1938) in a manner which is true to the nature of the domain (Swanwick, Serafine 1988) and the traditional function of the institution as a place of instruction and academic study ('academic' as shorthand for reading and writing).

However, in chapter six, one of the teacher participants commented that movement by adults whilst playing in an orchestra or other formal classical music occasion provokes no such censure. Is this an example of allowable 'Performing creativities' within the particular culture which is not available to adolescents in the classroom, or does it have something to do with the traditional relationships between adults and children (teacher and pupil) which may need to be recalibrated, along with schooling and schools (Facer 2011) if we are to facilitate an equitable educational /musical future?

Pulling apart further this entanglement of theories, practices and intersections and thinking of the 'futures-ready' considerations compels this writer to review the landscapes of composing creativities once more.

7.3.2 Composing creativities

It is not my intention here to repeat a discussion of the product /process debate which has been presented in chap 1 (lit review). The evidence from the body of recent research renders such a dichotomy sterile and unhelpful in considering current and future pedagogy. Rather, the dichotomy has become a continuum, rich with considerations of the intertwining of product and process which embrace the extensive landscape of composing creativities and offer points of entry into the whirlpool of pedagogies and practices.

The three music-making communities which were the focus of this research are evidence of this diversity: the exploration of them providing a 'concurrent validity' for the whole project. Within the landscapes are the modes of action through which music-makers exact their own agency and through which the issues of different habitus' and fields can be confronted. The practices of learning within compositional creativities
'exist in diverse forms characteristic of differences and similarities across sites' p.21 (Stahl, Burnard, Perkins 2017).

The young adult responses indicated a tension between the need to create a product and the much more organic mode of the whole process, possibly because of the necessity to create through sound experimentation and playing rather than from a staff notation starting point (4.4.2). For these young adults, sounds and patterns are the ingredients which are explored and practised, and then shaped 'once something clicks' (YA participant). Compositional and performing creativities are intertwined, often through learning in social groups (but exclusively so) and through 'bounc(ing) ideas between people across the internet' (YA participant). Other modes of creating are realised in a similar way, adopting this particular approach to developing 'technique'. It is worth repeating

here that the young adult participants stated that they sought out a few 'lessons' on a particular instrument once they felt that they needed further input for their creative work (ideas for regenerating and reenergizing the process) and had reached the end of their technique.

Is this any different from young music creators whose interest in music started through a more traditional instrumental playing repertoire route? The observation of the adolescent community offers another perspective. (At this point, I am putting aside the prospect of notation as the starting point for composing work as it may be an approach which is more evident in public exam classes. The adolescent participants in this study were year nine pupils.)

Study two offered insight into a number of factors concerning starting points for composing work which became entangled with other aspects of institutional practice. For example, where groups of pupils for composing activities included an orchestral instrumentalist or any accomplished musician, other members of the group often allowed this person to lead and organize (both the music and the contributions of the members of the group, ref 6.4.5). Comments from the music teachers who had encouraged or directed this arrangement were linked to two performativity and institutional considerations.

Firstly, that the presence of a musically experienced pupil would ensure that something would be produced (performativity linked to evidence of product) and /or that the other pupils would learn from the more experienced pupil (pedagogy related to modelling/approach to differentiation). Secondly, that the likelihood of low-level disruption occurring due to engagement issues could be inhibited through the sharing of peer expertise and peer pressure (ref 7.4.4).

What of other entanglements along the process/product continuum here? It has been stated earlier that the institutional role of the school constitutes a particular field, albeit one which increasingly envelops the diverse habitus' of its players in order to pursue engagement with learning and pupil achievement (e.g. composing for a brass group and phone ringtone creation in the same class). Such a field encloses different emphases (points along the continuum) in terms

of the relevance and assumed importance of both process and product for each particular habitus. Hence the disconnects and pedagogic tensions arising from differing epistemologies (including conceptual confusion) and ontologies (beliefs and values concerning music making) within the amphitheatre of the music classroom (ref 7.4.2).

By identifying pupil engagement and achievement as the driving force for classroom endeavour, we must not forget how these objectives interplay with and contribute towards the shaping of adolescent identity at the same time. Findings from the adolescent community demonstrated a powerful drive for rapid success as creators and producers of valid (their real life) products. Thus providing further evidence that an engaging environment for music creation enables a number of modes of pupil/music genre practice (6.4.2).

Let us view this situation from the perspective of the teacher community and label it as pedagogy and the adolescent and consider a challenging intersection with an adolescent premise. The previous paragraph identified a drive for *rapid* success as a creator. This could be a pedagogic challenge for the teacher as it implies that a workable, valued and unproblematic route to attaining the lesson objectives has been devised, by the adolescent, with the potential for perpetual replication thus inhibiting growth. The teacher's dilemma is to find supportive ways to disrupt the process so that learning can be extended and deepened without devaluing the adolescent's self-esteem, motivation or developing musical identity.

Discussion of this point will be explored further in chapter eight which considers pedagogy as vortex and continuum alongside consideration of adapted learning relationships between adults and learners.

7.4 Diverse practices of composing creativities (RQs 1b and 2b)

These next four sections review and discuss the findings from the three studies which address:
RQ 1b What are adolescent pupils' practices of composing creativities?

RQ2b What are teachers' practices in relation to composing creativities?

Continuing further with the findings from the three studies, it is useful to detangle the diverse constructions of meaning-making by considering three aspects.

7.5 Embodying meaning and diverse constructions *(5.4.1)*

In an earlier section (7.3) there was a preliminary discussion concerning adolescent identity and the way in which it is entangled with how meanings are constructed. This thread weaves through pedagogies and music practices (habitus) alongside the performativity aspect of the field.

An aspect of this embodiment of meaning (which is linked to identity) arose in the findings from study two involving the adolescent community. The role of movement, whilst creating and performing music, was observed on a number of occasions throughout the study. It is an example of one of the ways in which humans embody and create meaning, through construction, as outlined in the research of cognitive learning theorists (e.g. Serafine 1988). This philosophical/psychological contribution to music identifies music as 'thought' in that it is the realization of musical patterns and inter-pattern relationships (Fiske 2012).

Physical movement as part of the creative process is a manifestation of 'entrainment' (Fiske 2012), a brain process which perceives and aligns pattern-making, which refers to,

'a perfect alignment of coincident neurological activity…cognitive, motor and affective.' Fiske (2012) p.321.

Entrainment is an aspect of 'owning music' and therefore entrainment goals are seen as an important principle within cognition-based analyses of music education. The connection with pedagogical practice is that this is not passive because musical understanding develops through active, learner-centred

processes and therefore effective learning is more likely to happen when adolescents are actively involved *in* music.

As discussed earlier, there can be conflicts here between the assumed conduct of academic behaviours (sitting quietly and writing) and those that are presented from within the domain as endemic to it. Adolescents need to make sound and move about within lessons. Pattern-making and consequent manipulation of patterns is the way the human brain constructs perceptions and conceptions: why should this not be allowable within music education too?

Adolescent motivation and/or disinterest may reveal itself via the often requested answer to questions concerning the purpose of music (i.e. not seen as linked to a job or a possible future) because it is perceived as doing 'school' (Higgins 2012) and not 'real world' music. There is a tension between the *narrative of music* and the *narrative of the teacher:* a tension between *the practices of music-making (valued by the adolescents)* and *the practices of school.*

It is brought into focus in adolescence because this very process concerns a tentative, but unconscious developmental, exploration of behaviours and personas that formulate adult lives. (Eriksson 1968) Therefore, it brings us to the ways in which adolescent identity is shaped partly through the ways in which meaning is made, or rather the plurality of adolescent identities. However, this is in a constant state of flux and assumes that this plurality of pupil identification (Karlsen and Westerland 2015) is often commensurate with a particular musical practice or genre, hence the misalignment of narratives.

Data from study two produced a finding (adolescent theme 4) which illuminated roles within the group learning context and pupil identity. It revealed an additional aspect to adolescent meaning-making concerning the different roles that a pupil assumes whilst creating music that enables them to *become involved and engage with the task.* It may also be implied that these characters contribute in particular ways to the *learning dynamic within the group* and have a *particular learning function*. This researcher can only speculate from limited

evidence as ‘adolescent roles within group creative learning experiences’ was not the primary focus of the investigation but emerged as a secondary aspect worthy of acknowledgement and limited discussion. This secondary data revealed that the roles included: the leader, the joker, the dancer, the follower, the invisible (pupil). (At a recent presentation discussing these findings, I was rewarded with affirmation from other music teachers who recognized these ‘personas’ in their own classrooms (Jan 2018 Cambridge).

Observations of the group creative process from the initial acclimatisation period (Findings A) revealed that *a leader* emerged fairly early on in the process, especially if that pupil had musical experience (as described in chapter 5b adolescent findings). This should not be a surprise as part of the definition of musical experience is the internalization of musical understanding which then transforms into tacit knowledge (Vygotsky 1978 and Polanyi 1996). Pupil interactions from the other members of the group seemed to infer either a deference or expectation of this leadership, or perhaps it was related to a lack of confidence in the face of someone with more experience (girl or boy). However, the occurrence of a leader seemed to relate to the wish for the speedy expedition of the lesson task, related once again to the teacher and institutional narratives and practices.

The joker was also a particular iteration of an adolescent character and embodied meaning-making within many of the groups. It seemed that this pupil was the one who, through playing with the musical ideas to an extreme (often interpreted as ‘mucking about’ or improvising?) often developed an initial idea further or added other aspects to it which was either rejected or accepted according to whether there was affirmation from others (especially a passing teacher). Is this another way for an adolescent to get their idea noticed as well as themselves? It aligns with psychological behaviour modification strategies (classical conditioning) (e.g. Skinner 1950) and reward-based learning.

Closely allied to The joker is *The dancer.* It was noticeable from both Findings A and incidental observations related to Findings B (main phase) that many of the groups included a pupil who needed to dance and move whilst playing or

developing their part. It could be speculated that a contribution to the learning process here (for the group and the individual) concerned the addition of an expressive and/or emphatic aspect to the creative work (is this not the case with the movement of all performers?). Perhaps this researcher is overly-interpreting the behaviours from sparse evidence and assigning function which is not merited in academic terms, demonstrating how personal 'subjectivities' can influence results. However, such secondary evidence indicates a need for further investigation, designed to yield more conclusive results from an appropriately calibrated research design.

The follower (or *Passenger* as described by Teacher C) is characterised by behaviours which constitute continual watching and copying, waiting for the leader and others to decide and assign ideas and patterns. This is not a proactive role but one in which the pupil travels the road towards internalization through imitation and practice within the group community (Winters 2012). Let us deconstruct the term *Passenger*. Does this not align with the discourse of performativity rather than the aspiration and understanding of learning as valid practice (pupils as practitioners within the domain) within a valid contained context/site? Does not *passenger* sit alongside notions of *coasting* (and all the misconceptions of learning that this implies)? To this researcher the words *Follower* and *Passenger* have slightly different connotations. *Followers* engage with learning in a different way from *leaders*. The behaviour of *Followers* may include notions of carefully appropriating and re-forming the ideas of others. *Passengers* learn differently too although this term infers, pejoratively, a certain lack of effort and passive willingness to let others engage on their behalf. It is interesting to consider how teacher expectations and pedagogy may be affected by the preference for one definition above the other.

One of the more perplexing (to a teacher and researcher) characters observed was not found in every group: in fact, there was only one pupil in both groups of year nine participants who could be described as *The invisible* (pupil). This adolescent seemed to try to 'disappear' at every opportunity even though she did not rebel against the task or teacher to do this. The pupil joined a group, rarely spoke, but seemed content to contribute in a small way either with her

own idea or one which was ‘given’ to her by other group members. She was noticed by this researcher because of the ‘blending against the walls’ behaviour and because the class teacher confided that ‘she never speaks and rarely engages….it’s the same in all lessons….a sad case’ (Teacher B). Her peers displayed no animosity towards her, merely small, nervous kindness alongside tentative inclusion and tolerance (similar to the teacher).

Identification and discussion of this character has been included here because of her reaction to the use of the Smartphone memo function for the evaluation of the composing work. This *invisible* pupil contributed an articulate review of the group’s work. In addition, she became almost the phone spokesperson for the group’s endeavours. Previous behaviours indicated to this researcher that she would try to avoid this activity too but she showed a tentative willingness to become less invisible. At this point, further hypothesis would be invalid due to lack of evidence but hopefully the use of Smartphone memos and other associated activities may provide another way to engage for some adolescents.

In summary, the whole idea of adolescent characterization within group learning structures merits further study. Perhaps such studies are distantly related to and take further, Kemp’s (1996) work which explored the personalities of instrumentalists. In addition, distinctive characterisations may be related to a human propensity to develop a particular niche for ourselves within group relationships: we get positive reinforcement from those things we do that give us a comparative advantage (Wilkinson and Pickett 2018) within a group environment (in a similar way to the differences between siblings).

Adolescent characterization in group creative practice may lend itself to further exploration, analysis and evaluation using the lens of activity theory (Engestrom 1999/2012). A similar proposition was pursued in a study undertaken by Burnard and Dragovich (2015) which could be revisited. In this way, we may be able to articulate the detail concerning group learning which will enable deeper understanding of how to support and develop the characters and individuals within those creative groups.

7.6 Access routes: old, new and newer *(6.4.2)*

I open the discussion in this section with a quotation from Allsup (2016),

'What would it mean for music educators to relinquish the constant need to resolve, explain and contain?' (Allsup 2016, p.29).

The comments from the participants in study one indicate a tension in ways of accessing composing creativities when pupil perceptions, practices and subsequent underpinning discourse differ from the all-embracing institutional and pedagogic context. This translates further by highlighting the differences between the young adult compositional practices and the routines and practices of the classroom which sit within the structures of the institution. The classroom is a meeting point for 'old' practice and the 'new' practice of the adolescents/young people: this is perhaps a rather simplistic comment because it implies that all young people are interested only in newer forms of composing creativities, alongside their teachers' sole interest in western classical forms. However, both Allsup (2016, p.83) and Dewey (1938/2008) express this sentiment in terms that suggest education prioritises *preservation* and places it in opposition to *innovation* rather than viewing it from the perspective of the interconnectedness of diverse voices.

The situation is more fully described and analysed earlier in this chapter through the Bourdieusian terms of field and habitus: music classrooms function as a place where field and habitus are in the process of reciprocal conditioning (Bourdieu 1977).

A key aspect of the abutting of preservation and innovation in the classroom is the place and role of music technology and digital learning platforms. The young adults in study one stated in a number of ways that the arrival of music technology was a breakthrough for their participation and subsequent learning, as *this* was their sonic/expressive tool and not through the ability to play an instrument. As has been stated earlier, such a comment is aligned with the 'repertoire and sonic source continuum' consideration which was a particularly emphatic finding from the perspective of the young adults – an important

perspective as it is the one which offers a reflection on school learning from approx. ten years further into adulthood. Given that a major point in this discussion has centred around issues of time and relevance (aka the evidence/relevance continuum), do the assumptions behind these findings have something to tell us today?

These assumptions need to be revisited because the access routes upon which the research depended have changed both with respect to the routes into music via instrumental teaching and learning as well as the development of additional routes via digital technology and social media platforms.

Recent government economic and policy changes (Henley 2012) have raised questions concerning access to composing creativities via the learning of an instrument. In particular those changes which relate to local authority structure, have resulted in a decline in the uptake of instrument learning. Furthermore, the move from a more centralized and strategically planned instrumental teaching service to the local music hubs has created a number of other distortions.

The demise of a central pool of musical instruments for loan has meant that those households that have money available to pay for a child's instrumental lessons are expected to buy/lease an instrument more often than at any other time. The financial consideration has influenced the choice of instrument in favour of cheaper, smaller instruments which in turn has produced an unbalanced array of instruments from which to form instrumental ensembles (in terms of orchestral groupings). The developing climate of austerity and further financial restrictions on families across all aspects of modern life are producing an increasingly unequal society (Wilkinson and Pickett 2018), which in relation to access to instrumental teaching means that 'debt-averse communities' are ostracized from this route of access into music.

This is not the case with the middle-class children who attend independent schools, currently 7% of all school-age children (Sutton Trust 2016). The report 'Leading people: the educational backgrounds of the UK professional elite'

(Kirby for the Sutton Trust 2016) identifies that 75% of Classic BRIT award winners were educated at Independent School. Kirby suggests that the continued flourishing of orchestral instrumental learning at these schools is helped through access to finance as a key reason (some of his other reasons are more questionable and relate more properly to middle class culture, conventions and other means of support (networks) which co-habit with attendance at an independent school).

To return to the creation of strategic music hubs, the opportunities provided at these organisations varies considerably and are under constant review and threat linked to diminishing financial resource. A particular distortion is that there are fewer ensembles for beginning instrumentalists ('Being Human' conference at OBU conference May 2018 and see appendix E): a motivational factor for many learners that leads to progress. In fact, financial restrictions have led to many rungs of the learning ladder being removed (cf. Goldthorpe 2017), causing music educators to question how a beginner becomes a proficient. Restructured systems with fewer calibrations are not conducive to facilitating the finely-graded movement in progress so necessary for those learners for whom the supporting (middle class) systems are not typically available, and for whom access to, and possession of, cultural capital is not an assumed entitlement.

In summary, the decentralizing of instrumental teaching systems functioning within a more quixotic financial arena has produced a fragmented system which does not serve the objectives of music as a domain and musicians as a community. It is an example of a neo-liberal interpretation of equality of opportunity in public policy which does not meet the threshold for equity in social justice terms (Benedict, Schmidt, Spruce and Woodward 2015). As such, it mirrors the over-arching structure of the market-led system into which schools have been forcibly 'nudged' (the oxymoron is deliberate) during the last decade, through the withdrawal of public funding and lack of regional planning. A recent report by Greany and Higham (2018) for the Nuffield foundation concludes that,

‘ A market-led system has put finances before the needs of a rounded education for pupils..’ (Greany and Higham 2018).

Current access to instrumental teaching and learning is evidence of the distortion within music education.

Given the dynamic, almost breathless pace of development within digital and social network platforms it is worth considering how these areas have changed since the young adults were adolescents and how this has influenced composing activities. It is not necessary for a full list of changes to be listed here, but merely to highlight a few issues relating to the research data and associated themes.

One area that is being informally facilitated in many schools is the practice of ‘open microphone’ sessions at the end of the school day/week. It is easy to overlook this aspect of performing and/or composing creative work as a leisure–type activity with the purpose of ‘letting off steam’ at school and possibly offering some sort of validation for adolescents whose work cannot be easily acknowledged through more traditional music activities. I deduce that there is sufficient evidence (5.4.2) to show that this is just the sort of real, ‘lived’ experience that is valuable to so many adolescents because it links to more recently developed cultural forms of performance (and therefore identity resonance). TV programmes such as The X Factor, The Voice and Britain’s Got Talent are open to criticism on many levels, not least the message that it is possible for us all to become (rich and) famous very quickly through intense publicity (rather than the usual invocation of the Protestant work ethic).

However, these processes and performance practices are much imitated and can be found occurring regularly in many communities and schools. One can infer that a ‘voice’, and therefore access, is being given to many young people for the first time in this particular way. Compare this with the comment from a teacher participant in study three who mentioned the pupil who worked on composing his own ringtone for his phone. It is another example of a real-life

experience that is important to adolescents as an adult activity and not a 'school' activity and therefore has a role to play in identity development.

To return to a discussion of how the external school music-making context has changed in the last decade and moved onward, there are further challenges for music educators in addressing newer forms of cultural practice. For example, the expansion/development of the YouTube platform enables live-streaming of individual and group music-making to peers and unknowns without the intermediate 'gate-keepers', a role formerly fulfilled by A and R (Artists and Repertoire) scouts. As music educators, it is worth us considering how this may produce new perspectives on performance skills which could be acknowledged and supported within the classroom setting. e.g. performing for a *visible live* audience becomes performing for an *invisible live* audience. Although a related performance skill, perhaps we should be talking through the different reactions and behaviours that are shaped by the different experiences, alongside technical and expressive aspects (as well as potential safeguarding issues). In what ways should we be adapting our pedagogies to align more closely with the contemporary practices of adolescents?

Perversely, it could be argued that music-making using digital and social media platforms is becoming *less* visible, at least to adult educators.

Furthermore, from discussions with many practising 'wider culture' musicians, (symposium at Bath Spa University Feb 2018), including informal discussions with local performer, the structure of the recording industry and the process for booking venues for concerts now relies on the individual musician to a great extent, rather than an intermediary (certainly at the early stage of a career). Does this move have the potential to perpetuate gender inequalities? Specifically, are adolescent girls at a disadvantage because of what research tells us about the way in which girls under-sell themselves? (Or is this notion becoming redundant?) (James 2015) We need to address gender issues in terms of wider definitions of compositional creators.

Although not a focus of this research project I use, as a proxy for evaluating any movement in gender equality, the question 'How many female music producers (as an iteration of a composer in popular culture) can you name?' It is still a question that produces shifty mumblings or silence. However, there *are* female music producers. These tend to be artists themselves (Bjork, P.J. Harvey et al) rather than a distinct, fee-paid 'technician'. It reinforces further the perception that in many popular practices of music, the producer contributes greatly to the artistic and compositional aspect of the music in terms composing creativity (Phil Spector, George Martin, Trevor Horn, Steve Lillywhite).

As music educators, we need to adapt pedagogy and the curriculum to develop these aspects and further validate the practices of all our adolescents.

7.7 Teacher identity, perception, pedagogy *(7.4.1)*

Let us now reconsider the relationship of the aspects discussed above to our teacher participants. Much of the discussion so far and therefore a pervasive theme/fugal voice concerns the extent to which the teacher functions within the entanglements of the habitus' of different musicians within the particular field of the school. The degree of awareness of the issues by the teacher governs the level of conscious management of the composing context through pedagogy: to appropriate Bauman (2010), we need to move towards 'liquid pedagogy' especially during the complex period of adolescence.

The idea of an approach conceptualized as 'liquid pedagogy' may allow the fusion of the many forces which are at work in the music classroom via the agency of the teacher, including teacher identity, perception and pedagogy. By doing so, the concept may allow us to sketch out a number of steps for the future (which address developments in music as a domain, the relationship to transmission systems within institutional fields, social equity, social and cultural class and broader definitions of performativity predicated on regenerated relationships between adolescents and adults, see chapter eight).

In very broad terms, Bourdieu's (in Murphy 2013) early analysis of education produced theories which relate to the reproduction of social and cultural inequalities through education. Education systems act as a sorting system for dividing groups through the type of cultural capital valued by those groups (different types of cultural capital are implicit within the school curricula, along with value, reinforced by pedagogic action and thus inequalities are reproduced). Cultural differences are misrecognized as aligning with natural ability and thus legitimized within education and wider society (where an idea of 'natural ability' still has credence).

This stratification of cultural difference and confusion with 'natural ability' has not disappeared. It remains within neo-liberal beliefs to an extent and also lurks as an assumption within many research and policy reports.

I have cited the report by Kirby (2016) on behalf of The Sutton Trust in an earlier part of this chapter in connection with the finding that 75% of Classic BRIT award winners had attended independent school. The same report states that this statistic is almost reversed for BRIT award winners: 67% attended comprehensive school (however, this category includes the BRIT school in Croydon). In attempting to understand the difference, the report states,

"Success in classical music requires several years, even decades of training, with professional examinations and ultimately recognition. Pop music, is more accessible to both listener and performer, with lower levels of technical competency generally required." (Kirby 2016, p.36)

The assumptions concerning worth, value and professionalism are obvious and do not need to be deconstructed in detail here. In addition, the report also comments upon another aspect of the reproduction of the cultural capital of classical music by noting that the intensive orchestral summer schools run their courses in the middle of July, whilst state schools are still in session (but not independent schools).

The teacher participants in study three all talked about and valued different forms of cultural practice. However, the degree to which their classrooms (by this I mean curriculum and pedagogy) were forward-looking was restrained by the pressures of performativity, including a justification of their own existence through being able to run public exam classes. By using strategies which simultaneously demonstrate awareness of the role of adolescent identity and confidence as a source of motivation, teacher C commented that 'We put pupils on a pedestal' in order to encourage year nine pupils to opt for GCSE music. Other teacher participants talked about a more independent approach to year nine music activities as a transition into the more 'adult' world of public exam study.

Reflecting on the purpose and findings of this research project, it is important to consider whether the issue of adaptive/liquid pedagogy addresses a cognitive learning priority (adolescent developmental change, socio-cultural and psychological) or is just masking the pragmatic need to recruit for GCSE. Pragmatic, because restricted school funds mean that public exam subjects are awarded increased resource (including staffing) and status (the influence of performativity affects the perceptions of pupils, staff and parents).

It was found from the adolescent study (two) that the pupils react positively to the opportunities for rich 'involved' acts of synthesis, to take part in immersive experiences. Therefore, teachers are the agents for facilitating an environment where there is access to different and valued creative forms, both regulating for 'atomistic' activities which may develop particular skills and concepts, as well as rich, immersive and independent (more pupil-led) composing creativities. In a similar way, teacher pedagogy may be adapted to allow for a balance between 'deductive' assessment practices alongside a more 'inductive' approach to assessment.

The data from study three reminds us that generally this approach to composing and assessment of composing activities did not figure in the personal experiences of these teacher participants and so their pedagogical approach

infers a positive testament to professional and personal development and continued professional reflexive practice.

Looking to the future and thinking about what the music classroom for adolescents may look like, we should consider the physical resources that will be needed to support such pedagogic practice. The research findings suggest that schools should look towards investing in powerful wifi systems, a range of digital platforms which support co-creative practice as well as the individual achievements of pupils. Alongside this, the next possible move forward would be to push for a reconceptualization of smartphones as 'powerful individual micro computers' which are a central access point for digital learning in particular, but also learning in general. Informal conversations with newer entrants into the profession and learner teachers demonstrate a willingness to pursue this approach which could be financed by the acknowledgement that public organisations are unable to update hardware constantly and so remove out of date desktop computers, replacing them with pupils' personal pocket computers (smartphones). Pupil equity is assured instead by investing in a number of smartphone-type computers which are loaned out via the school library – a practice to be found in many universities.

Could school music lessons be of different lengths too, allowing for immersive activities to take place and thus addressing one of the barriers to engaging learning? Such ideas, based on evidence from the three perspectives in this study, lean towards a slightly different access to and engagement between a range of music-making adults and young people: an idea which will be developed further in the next chapter.

7.8 Compositional pedagogies (RQs 1c and 2c)

This part of the discussion/conclusion will address now the wide-angle lens view of the findings related to the voices of processes and pedagogies of the three music-making communities.

Part of the rationale for consulting the young adults came from an assumption that a shared value of our music educating communities is some sort of visible/audible evidence of that early practice within our wider cultures as part of a lifelong engagement with music making in some form at some point and to some degree (at least, it is an assumption of this researcher and her peers). The rationale for the young adult sample, as stated elsewhere, was informal but the participants also needed to fit the criteria relating to a continuing engagement with music as part of adult life, so that the interrelated design of the project could be framed to capture possible patterns and trajectories from the three studies, and so contribute to the answering of the research questions. In particular, attention should be turned to:

(RQ1c) What are some of the practices that constitute composing?
(RQ2c) What is the relationship between teachers' perceptions of composing and their pedagogical practices in terms of composing (musical creativities)?

The evidence from study one and study two begs us to consider wider aspects of pedagogy and learning processes and to evaluate more rigorously the activities in music classrooms. It suggests that adherence to schemes of work which focus almost exclusively on 'elements' and 'Forms' (moving on from the evidence of music research and practice from about forty years ago) alongside composing activities which have been 'reverse-engineered' to fit uncontestable assessment outcomes could usefully be reshaped and 'released' from the strictures of distinction and preservation. It has been argued throughout this project that music-making, especially in the form of composing creativities, is a process of knowledge construction that allies with dialogic processes in terms of the centrality of co-construction for its success (Westerland and Karlsen 2017). The processes of music-making are captured to a certain extent within much typical practice but the argument here is to view and reframe the classroom as an emollient for the many forms and practices which straddle adolescent and adult cultures.

A perspective of music education practice, which harnesses the power of sonic tools rather than repertoire (from any tradition), has the power to engage with,

reflexively, Bourdieu's analyses of education practices and become an important powerhouse of agency for accommodating and managing the different habitus' of adolescents' music making. The contemporary music practitioner can do this through awareness of different routes to music-meaning (music dialogics) through respecting the nuances of fluctuating adolescent identities and building the curriculum upon investigative, inductive creation and assessment rather than 'tried and tested recipes' for production.

This is not to advocate 'progressive education', the aims and practice of which have often suffered willful misrepresentation by establishment forces. The data from this project supports the work of other researchers who have found that an important part of adolescent motivation is to be recognized as valid producers and practitioners. The classroom is a place where valid 'lived' experiences can be encountered in a safe (in terms of risk) and supportive space.

What of the music teachers who in this project did not develop their own identities as musicians in the same ways as the diverse groups of adolescents that they teach? That is to say that the differences in cultural experiences between adolescents and teachers create a disconnect within the classroom which is particularly obvious when facilitating composing creativities: we see the subtle differences in perceptions of composing 'played out' in the classroom.

To answer the question directly (RQ2c), the teachers in this study demonstrated a mixture of 'responses' in terms of pedagogy. To a certain extent this was to be expected as the rationale for the sample concerned teachers who were valued by their peers as well as external accountability processes, who were confident in their practice such that they allowed a researcher access to their classrooms. The data shows that the teachers' perceptions and values concerning composing creativities relate to their own experiences, their engagement with professional development (although professional development relating to composing creativities is hard to find at present, except in relation to public exam board events), observing the reactions and requests

which energise their pupils and a continuing engagement with music-making themselves.

The classroom arena, that showcases multiple creativities, should pursue further a pedagogy of risk and empowerment. Perhaps the classroom is an iteration of the navigational capacity needed within a ‘third space’ for learning (Westerland and Karlsen 2017) and points once again to a learning future where all participants co-create their own knowledge within the arena, where participants are viewed as valid practitioners and creators and not just as understudies for adult life and experience (as determined by prevailing power structures). Perhaps it is ‘liquid pedagogy’ and ‘emollient perceptions’ of co-creating musical ‘knowledge’ which will enable the fragmentations of music education to reform. The pragmatic consideration of the possible ‘resistances’ and affordances for this model of the music classroom helps to summarise the issue as shown below.

Table 7.3 Looking to the future

Inhibitors/Resistances	Enablers/Affordances	Reference to findings and discussion
Physical:	Powerful wifi, stable platforms, cloud storage, individual smartphones for pupils, 'standing' computers, classroom shape and arrangement (inner and outer arrangements of sonic tools), rehearsal spaces (including a YouTube room, decks) of different sizes, built as spokes from a central wheel/classroom. Multi- headphone listening system which enables visitors to sample pupil work (as in some music shops) in a less public forum.	7.4, 7.6
'Curriculum':	Multi- performance opportunities…existing and open mike, flashmob et al. Digital capture of activity on cloud systems. Lessons of differing lengths for immersive practice. Pupil engagement with and through local communities. Practice and products which drive a public acknowledgement system (not necessarily exams).	7.3, 7.4, 7.6
Adolescents:	Engage with smartphone computers, develop self-directed co-learning contexts, take responsibility for large and small-scale creative projects.	7.4, 7.8
Adults:	Teacher engagement with professional development from research evidence as well as co-learning alongside adolescents and other creators. Facilitation of composing creative activities with recognized practitioners in the different fields. Technician support – parity with science departments.	7.3, 7.7
'General public':	Engage with activities and practices – activate for the understanding that music is a way of learning and making meaning. Wider public education.	7.4, 7.5
Public policy:	Reframe the dominance of the single perspective.	7.8

Summary:

- There are diverse perceptions of composing creativities which may or may not be shared between teachers and adolescents
- Adolescents embody meaning through diverse characterisations and behaviours in social learning groups
- Teacher identities are formed through formative experience and influence their approach to composing pedagogies
- The classroom environment and resources which enable diverse practices of composing creativities for the future may need to be considered differently from present arrangements.

CHAPTER EIGHT: IMPLICATIONS A 'FUTURES' COMPOSING CLASSROOM

8.1 The research and conclusions

A review of the research findings and implications has led me to identify a number of conclusions, which are summarized in 8.1. The data and analysis have led me to conclude that:

1. Adolescents perceive 'composing creativities' in many ways.
2. Adolescents are creative within social learning frameworks.
3. Composing creativities are a significant part of adolescent development, in terms of engagement with multiple cultures and as part of exploring potential adult identities.
4.The music classroom is a site of multiple practices (habitus') for adolescents arising from a broadening definition of composing creativities and the intersections of different music 'knowledges'.
5.The music classroom is situated within a particular institutional field predated upon by neoliberal performativity pressures (uni-directional).
6.Teachers' perceptions of composing creativities are influenced predominantly through their personal musical identity formation: through the ways in which they became a musician and the sum of their music education experiences.
7.Teachers' practices adapt and negotiate the intersections between different musical knowledges, the intersections with adolescent development/world view and the demands of external accountability pressures.
8.Teachers are less confident teaching in areas that they have not 'lived through' themselves (includes digital learning practices, multiple ways of composing creativities).
9.Teachers function reflexively, joining together a patchwork of visible and invisible forces.

The methodological decision to create data by researching the perspectives of three interrelated communities enabled me to make visible the *assemblages* of adolescent experiences and therefore add to discussions within researching

communities concerning ‘liquid’ and signature pedagogies and practices in the classroom.

The pedagogies and practices can be considered also in terms of *intersections* between adults, between adults and adolescents, between adults, adolescents and policy and between the different musical knowledges alongside cultural practices.

In table 8.1, the provenance of the key threads has been traced from key literatures to the conclusions. The threads prompted by the research questions have been woven together to produce the three themes, as shown in table 7.2 and discussed in detail in sections 8.2, 8.4 and 8.6. The key literatures presented within each section of table 8.1 are tableaux of research that have led to new knowledge concerning composing activities, adolescents, teachers and the music classroom. It is from these foundations that my research has been constructed, seeking to understand further the complexities of adolescent learning and negotiation in the world, through making meaning via a significant cultural practice: music.

This point in adolescence (age 13/14 years) is pivotal in many ways: not just in terms of the changes from childhood towards adulthood but also for classroom practice and pedagogy (6.4.3). The teacher is negotiating and orchestrating changing relationships as well as their own role. External factors are a palpable presence in the classroom. These factors relate to changes in educational structures, political ideology and mission within the context of our societies negotiating globalized forces for human sustainability. Our schools and classrooms are places where the seeds of understanding and the strands of future behaviours and attitudes are explored in small, cumulative scenarios which set the pattern for lifelong engagement with the world (Small 1980).

Table 8.1 Summary of the research as a matrix

Key literatures	*Research Questions*	*Findings*	*Discussion*	*Implications*	*Conclusion*
Paynter (2000) Green (2002) Folkestad (2007) Burnard (2012) Allsup (2016)	1a. What are adolescent pupils' perceptions of composing creativities?	1.Jamming/improvisation. 2.Product to be created. 3.'Messing around' and then shaping.	1.Differences in perception and discourse. 2. Sonic tools and repertoire approaches.	1. Music classroom needs to facilitate a patchwork of composing activities. 2. Facilitating composing creativities needs to allow for approaches through repertoire and sonic tools.	1.Adolescents hold diverse perceptions of composing creativities which require different ways of facilitation.
Green (2008) Engestrom (2009) Galton (2010) Jorgensen (2012) Finney and Laurence (2013)	1b. What are adolescent pupils' practices of composing creativities ?	1.Different ways of music making. 2.Movement as part of embodying meaning. 3.'Characterisation' within group learning contexts.	1. Multiple access routes. 2.Diverse constructions of understanding. 3.Identity formation.	1. Diverse ways of working together should be considered as part of typical music classroom practice. 2. Music classroom environment and resources must address the typical needs of a range of musics.	2.Adolescents are creative within social learning and community frameworks. 3. Composing creativities are a significant part of adolescent development.
Swanwick (1979) Paynter (20000 Barone (2001) Savage and Challis (2002) Folkestad (2007) Green (2008) Odena and Welch (2009)	1c. What are some of the practices that constitute composing creativities ?	1.Broad definition of composing creativities (includes the studio producer). 2.Control, validity, production. 3.Tension created by performativity: between	1. Multiplicity of practices from the broad perception of composing. 2. Adolescents as valid practitioners, importance of 'lived' musical experiences.	1. The definition of composing creativities must allow for the broadened perception of it by adolescents. 2. This broadened perception must have 'lived experiences' at the centre.	4.The music classroom is a site of multiple practices (habitus') for adolescents which impacts upon teachers' pedagogies.

Littleton and Mercer (2012) Burnard (2012)		atomistic and holistic approaches.	3. Pluralising practices, signature pedagogies and liquid pedagogies.	3. Teachers need to embrace adaptive pedagogies to address 1 and 2 above.	5.The music classroom is situated within a particular institutional field that operates within a political and economic model that valorises a particular understanding of performativity.
Swanwick (1999) Green (2008) Odena and Welch (2009) Galton (2010) Fautley (2015)	2a. What are teachers' perceptions of composing creativities ?	1.Performing skills are a pre-requisite for composing creativities: instrumental skill is an embedded part of composing skills. 2.Built on elements and structures. 3.Perceptions inhibited by demands of public exams and subject survival.	1.Differences in perception and discourse. 2.Influenced through identity: Western European Classical tradition 3. Includes notation in some form.	1.Teachers' perceptions of composing creativities are influenced predominantly through their personal musical identity and experiences. 2. Teachers continually negotiate tensions between the development of composing creativities, the requirements of public exams and 'subject survival'.	6.Teachers' identity and experiences shape their values and perceptions which may not support the future development of fluid and adaptive pedagogies.
Swanwick (1999) Schippers (2010) Fiske (2012) Fullan and Hargreaves (2012)	2b. What are teachers' practices in relation to composing creativities ?	1.Pedagogy adapts for adolescents, seeking to address issues of 'relevance' and 'motivation'.	1.Inhibitors and facilitators: systems and environment.	1.Teachers need to develop diverse practices by adapting pedagogies which also address the demands of	7.Teachers are negotiators at the centre of the organic relationship between the various

Burnard (2012) Thomson and Hall (2014) Fautley (2015) Allsup (2016) Greaney and Higham (2018)		Limitations of resource. 2.Deductive assessment practices shape creative activities and programmes of work. 3.Music technology useful as an access point for non-notation-readers.	2. Performativity pressures linked to subject survival. 3. Music technology and digital learning as sonic tools for adolescent production through 'real life' experiences.	external accountability pressures.	composing habitus' and the institutional field.
Bourdieu (1996) Barad (2007) Folkestad (2007) Bauman (2010) Facer (2011) Jorgensen (2012) Burnard (2012) Gardner and Davis (2013) Thomson and Hall (2014) Horsley (2015) Ravitch (2016) Westerlund and Karlsen (2017)	2c. What is the relationship between teachers' perceptions of composing creativities and their pedagogical practices ?	1. Influence of own identity and training on range of practices (therefore composing restricted or broadened according to confidence). 2.Facilitating expanded and real-life activities. 3.Including other professional creators for workshops (modelling adult practice).	1. Teachers are less confident teaching in areas that were not significant in their own social construction of musical understanding. 2.Adaptive practices, signature pedagogies, liquid pedagogies. 3. Avoiding the social stratification of music knowledges. Multiple creativities. Broadening the perception of composing creativities.	1. Pre-service training and subsequent professional development needs to address rich immersive experiences of composing creativities across diverse musical knowledges as part of the preparation for the patchwork nature of the classroom.	8.The training and professional development of music educators is often inconsistent in addressing diverse composing creativities as the centre of the co-construction of understanding for adolescents. 9.Teachers develop within reflexive communities of practices and wider partnerships.

What does this mean in detail? I now consider the relationship between the themes identified in the research and the resulting conclusions.

8.2 Implications of diverse composing practices for teaching

Summary of the conclusions:
1.Adolescents perceive 'composing creativities' in many ways.
3. Composing creativities are a significant part of adolescent development, in terms of engagement with multiple cultures and as part of exploring potential adult identities.
4.The music classroom is a site of multiple practices (habitus') for adolescents arising from a broadening definition of composing creativities and the intersections of different music 'knowledges'.

From our wider cultures, writers such as Frankl (1946/2004) have written about metaphysical perspectives concerning how humans make meaning through acting upon the world…through creating meaning, and not 'discovering' something which already exists. Within its defined contexts and 'situatedness', this research project has affirmed and added to the understanding of the ways in which composing creativities are comprehended and meaning is made through the multiple composing creativities and the intersection with pluralities of identity (Karlsen and Westerland (2015) and the many cultural realities. That is, the diasporas we inhabit and to which Bauman's work (2010) refers.

The observations and interviews with adolescents, which were key methods of the empirical study two, demonstrate the viscous nature of the identities and roles assumed as part of music making activity in the classroom (sections 5.2.1, 5.2.5 and 5.2.6). These methods resulted in an analysis which produced roles which were identified as the leader, the dancer, the follower, the invisible and the joker in order to co-opt familiar characterisations which point towards a future framework for further explorations into the different ways musical knowledge is constructed in adolescent lives (6.4.40.

This led to my conclusions that the composing creativity of adolescents resides within social learning frameworks (5.4.2) and that these social learning frameworks facilitate the exploration of potential adult identities (conclusions 2 and 3).

However, there is an inherent paradox in this particular statement. The substantive argument throughout this project pursues the case that everything is connected and entangled with each other (Barad 2007) and works in terms of continua, implying therefore that distinctions are arbitrary and potentially self-defeating in terms of a nuanced understanding of learning and knowledge.

This is a paradox within our academic practices, one which can be viewed from the particular perspective described by Barad (2007). Barad argues that any particular distinction (e.g. the characterisations I have identified) can be viewed as a 'mark' around which the researcher makes an arbitrary decision concerning what is to be included or excluded from any analysis (Barad 2007). It is a theory of knowledge which makes visible some aspects of culture and practice whilst excluding others. It is a theory which valorizes the perspective approach to enquiry. It is a theory around which this research project was designed.

In the light of this perspective, there is an entanglement which occupies the centre of this research project. It is the separation of 'composing creativities' as a distinct category of learning and practice for investigation. This stance replicates the distinctions to be found in the national curriculum guidance which categorise music learning for the classroom as composing, performing and listening. It makes invisible the intertwining nature of composing (innovation), performing (replication) and listening (audiation) (Swanwick 1979 et al, National Curriculum 1988).

The difficulty of such distinctions became more visible through the interviews with the young adults in study one. It was from this distanced perspective that the relationship between instrumental performing and composing skills and understanding began to be illuminated (4.4.1). The participants, all of whom emerged predominantly from a non-notation-reading informal background, attested to their own experiences where they sought out some formal instrumental instruction only when they perceived that their creative work was being inhibited by a lack of skills or knowledge. Their

reluctance to engage with instrumental learning and performance arose from a rejection of repertoire learning (that is, repertoire from an external culture) in favour of access via sonic sources (4.4.2). It seems, that for many of the young adult and adolescent participants, composing and performing are perceived as one intertwined practice, possibly because the distinction between the two practices has not been engendered through access to music-making via the notation-reading western classical route (Green 2008, Burnard 2011).

Through this first study, it became increasingly obvious to this researcher that the definition of composing for the purposes of the project needed to be kept broad and fluid to a certain extent. To do otherwise may shackle the research to a structure which would not allow a phenomenological perspective to be fully engaged with and represented. Especially in connection with studies one and two where the participants were not professionals and were younger than the participants in study three (relevant because of the earlier comment relating to the identity formation of the teacher participants and their formative music learning and training experiences). Analysing the responses and behaviours from the participants in studies one and two, led to the conclusion that adolescents perceive composing creativities in many different ways (conclusion one).

In study three, the distinction between composing and performing practices was assumed and seemed to be unproblematic, presumably because of the engraining of the national curriculum structure within which the teachers work and the deductive assessment systems which have been developed alongside it (Fautley 2015).

Multiple composing creativities which may include atomistic, structural, 'recipe-type' activities, holistic inductive opportunities, both within and across genres and cultures allied with the notion of exploring the 'creative possibilities of the present' (Facer 2011) 'define' a rich patchwork of pedagogies within the classroom (conclusion four). This implies a 'futures-ready' classroom conceptualized as a place where 'play' is a resource for constructing new possibilities. However, this is not to be confused with a chaotic, stagnant classroom pen where purpose and enthusiasm are hard to locate but an amphitheatre (4.4.3), where the teacher could be likened to Prospero

interacting and managing the many Ariels (practices of composing creativities) vying for visibility and validation as articulated by conclusion seven.

Continuing the metaphor, I must identify Caliban as the characterisation of neo-liberal conceptualisations of education (6.4.2), taking the form of pressures which can result in restricted deterministic practices that music teachers must negotiate alongside more holistic composing practices. Criticisms of neo-liberal policies (Alexander 2018) point to the ways in which such policies reinforce entrenched power structures and consequently the perpetuation of social iniquity. Social iniquity is maintained and widened through the transmission in the classroom of an assumed hierarchy of cultures through institutionally determined curricula and performativity pressures amongst other things.

Much of the literature looking at classroom practice talks about agency: pupil agency and teacher agency. (Green 2002) Agency in terms of being a dynamic attribute with the power and action moving in one direction from the 'agent' who drives everything else. Perhaps in future learning contexts, agency should be perceived in terms of a co-constructive relationship (Barad 2007) making visible and instating social relationships in the present as a key aspect of pedagogy (that is, co-creating knowledge).

Study two highlighted the many levels of relationship between adolescents themselves and the teacher and, to some extent, this researcher (6.4.4). It cannot be ignored that this teacher researcher was part of the social learning relationships in the classroom and the co-construction of knowledge which will have influenced the interactions and musical work to some extent (7.3.1).

As detailed in chapter five (and three) the adolescent study took place over ten weeks with two year nine classes, although the actual data creation arose from eight of those weeks due to school interruptions. It was clear that their teacher (with whom they had a respectful but relaxed relationship) was happy with my presence in the room, and that we were long-time colleagues. It was not long before I was accepted as another music teacher who was interested in them and to whom they could ask questions in the same way as their teacher. It presented a dilemma for me: should I resist

interaction on the grounds of 'researcher distance and objectivity' or embrace fully the entanglements of practice-based research and accept that I would be part of the co-construction of knowledge alongside these adolescents?

As an enthusiastic teacher (which is hard to repress at times in a classroom context) and given that this is an investigation of a researching practitioner, I decided to interact with the pupils as a music teacher when approached but otherwise retain an observer's distance as much as possible. The rationale for the decision returns to the importance of relationships for learning and for shaping adolescent identities (6.4.3). Several pupils commented to me with awe at the prospect of their smartphone memos needing to be emailed to the university as a valid part of the research and their music lesson. It may be that there is an aspect to future learning which concerns such relationships between a number of adults and adolescents.

The broader relationships and working practices evident in study two indicate that there are creative possibilities in moving towards the idea of working 'in a third space' (Westerland and Karlsen 2017, learning viewed as knowledge construction from a grounded stance) which may take the form of reconfigured learning spaces as hypothesized in the previous chapter (5.4.6). It means too that creative practices may become more closely connected to other external community situations.

Contributions to the literatures

This aspect of the study has added to the literatures in the following ways:

1. consultation with young adults reflecting on their music education during adolescence reveals differences in discourse between teachers and pupils which is the result of the many ways of co-constructing meaning
2. the co-opting of recognisable characterisations, through which adolescents interact with their peers and make meaning in music, provides a framework which potentially illuminates further study into the nuances of the co-construction of knowledge
3. the adoption of such characterisations by adolescents is not necessarily fixed and may be viewed as part of the multiple identities which adolescents inhabit throughout this period of their personal development

4. the researcher is part of the social construction of learning in practice-based contexts. Maybe the situation of two adult colleagues and the adolescents is a snapshot of what a future music classroom could like in terms of 'agency as relationship' and an embedded reflexivity of practice, learning and knowledge creation.

8.3 Composing creativities within the vortex

Managing ontological and epistemological tensions

Summary reference to the conclusions:
3. Composing creativities are a significant part of adolescent development, in terms of engagement with multiple cultures and as part of exploring potential adult identities.
4.The music classroom is a site of multiple practices (habitus') for adolescents arising from a broadening definition of composing creativities and the intersections of different music 'knowledges'.
5.The music classroom is situated within a particular institutional field predated upon by neoliberal performativity pressures (uni-directional).
6.Teachers' perceptions of composing creativities are influenced predominantly through their personal musical identity formation: through the ways in which they became a musician and the sum of their music education experiences.
7.Teachers' practices adapt and negotiate the intersections between different musical knowledges, the intersections with adolescent development/world view and the demands of external accountability pressures.
8.Teachers are less confident teaching in areas that they have not 'lived through' themselves (includes digital learning practices, multiple ways of composing creativities).
9.Teachers function reflexively, joining together a patchwork of visible and invisible forces.

Work on this research project has progressed through exploring the interconnections between the three central concepts of composing, pedagogy and adolescence, and viewing the findings from through a macro lens and a wide-angled lens, looking at the studies separately and the way in which they illuminate each other as part of a broad

cyclical interconnection. In this way, a central objective of the study could be realized: to try to capture the phenomenology of the year nine classroom by observing and absorbing the energies and currents of aspects of human interaction as part of learning within a particular institutionalized situation.

The joy of investigating the three different perspectives resulted from the connectedness of the people in terms of their engagement with music-making and the timeline on which their reflections rested. The investigation process focused on looking at and interpreting the reflections of the three music making communities to learn more about adolescent composing creativities. It included considering the differences between reflection *on* action and also *in* action (Schulman 1991) whilst acknowledging and respecting that the participants' responses are part of their own construction of their personal narrative (Barclay 1986).

What has emerged through these processes of analysis is that the music classroom can be viewed as an arena where different ontological and epistemological perspectives either collide and/or are managed by the teacher, particularly in connection with composing creativities (4.4 and 6.4.4). It compels us to remember that any understanding of pedagogy must acknowledge its 'site' within the learning cultures and wider fields (Bourdieu 1977). These differing beliefs and values translate into differing perceptions of knowledge and ways of learning which often conflict. Furthermore, there is often a conflict with 'public understanding' which has absorbed the values and power structures at play more generally.

Another aspect of such an entanglement within the 'vortex' concerns the 'evidence and relevance' continuum (6.4.4 and 6.4.3). That is, in managing adolescent motivation, the extent to which the teacher facilitates a curriculum which relies on evidence-based and 'academy accepted' practices (and activities) alongside the different cultural canons, or adopts ultra-contemporary practices which are part of the current lived experiences of young people (but which have not yet been 'accepted' by the academy). This is an approach which questions any broad conception of the repertoire model of teaching.

Zooming out from the problem, we can see that this illustrates Bourdieu's (1977) analysis of the interactions within fields and the reciprocal conditioning between field and habitus'. Bourdieu sought to develop a theory of practice which unified in some way the differences between phenomenological and structural definitions of practice. Is this not the predicament of the music teacher managing the different habitus' within the wider field as represented by classroom, school and societal structures?

The evidence from the three studies shows that it is important therefore that pedagogy becomes 'liquid' (after Bauman 2010) or adaptive, in fact the role of the teacher is 'liquid', and moves towards a conception that is built around a 'mess' of adult and adolescent co-creative relationships perhaps functioning more in line with 'informal' learning practices (Green 2002). Such a definition is built around notions of an 'indirect' route to learning.

Informal learning practices rely on knowledge 'caught' by pupils who have a commitment to making music in a social context and often in a more holistic manner (Jorgensen 2012). It is a less systematic and overtly controlled process and is evidenced in this project through the reflections from the young adult participants (as well as the 'open mike' experiences of the adolescents in school). (5.2.6) However, what is particularly note-worthy from study one is the way in which the participants themselves 'engineered' their typical informal creative practice into the more formal structure of the music classroom (permitted by the teacher as the desired result/product was created, 4.4.1 and 4.4.2). This insight was only possible perhaps because of the *distance from the action* at the point of reflection, therefore validating the premise of study one.

We can view 'liquid pedagogy' from another perspective, looking at it in terms of a 'mash-up' of psychological theories relating to behaviourism and constructivism (acknowledging that constructivism developed after behaviourism). Behaviourist researchers found that if humans exhibit a behaviour it is rewarded (in terms of producing a reaction), if not rewarded it is extinguished. On this evidence the structuralist aspects of learning and teaching have been built into the curriculum: the ever-tightening macro lens zooming in towards a granular concentration on constituents of curriculum activity. Constructivism (Vygotsky 1978), makes knowledge

the property of the seeker, negotiated and developed through exploration with others (animate and inanimate) from a holistic stance, zooming out to present a wide-angled landscape….an epistemological tension.

The advent of the digital world, and the new forms of music-making practice, have created possibilities which navigate this tension (Gardner and Davies 2013) and offer ways of working and learning which emphasise the importance of adaptive pedagogy. However, Vakeva (2012) raises a question concerning whether 'real world' musical experiences can be replicated in the classroom or whether another form of musical reality is being created instead – the site is artificial. Perhaps we should facilitate a perception of activity within the classroom setting as 'genuine present life' and adolescents as valid creative practitioners (not marking time for the real thing to start). Furthermore, I refer back to a teacher comment in study three concerning the pupil who, through music-making in the classroom, created his own ring-tone for his phone. Is this not an example of the energy and adaptability of music industry practices (Burnard 2012) filtering into the culture of the classroom? Is this not a real-world creative process 'live' in the classroom?

From the evidence of these three interconnected studies, a 'liquid' approach to pedagogy which has co-creative relationships between adolescents and adults at its centre of learning culture should form the basis of more holistic composing creativities in the classroom and be explored further (5.2 and 6.4.3). As a development from Green's (2008) global 'musical criticality' framework, the pedagogy of both the 'repertoire' and 'sonic tool' points of access to composing creativities work alongside each other and be facilitated by enacting a 'free movement' mindset. The epistemological and ontological tensions of the music classroom are perpetually re-presented through the teacher's management from within the vortex. It is the necessity of 'liquid pedagogy'.

Contribution to the literatures

This aspect of the study has contributed to the literatures in the following ways:

1. Exploring composing creativities through different perspectives, reflections *on* action and reflections *in* action, alongside the influence of identity formation,

offers a broad landscape within which to triangulate and evaluate classroom activity

2. The nature and value of adult and adolescent relationships, in whatever combination, awareness of the authenticity of 'present-mindedness' within creative activities in the classroom, is an important consideration for addressing fast-changing unpredictable futures, in a manner which challenges the restrictive and socially iniquitous pre-determined future of neo-liberalism
3. Understanding music education pedagogies as a mediator of ontological and epistemological tensions points towards a renewed approach to initial teacher training which seeks to illuminate the dilemmas and embrace difference.

8.4 Resisting the 'one way', resisting reproductions of social stratification within the classroom (conclusions 4,5,7,8,9)

Alternative discourses concerning the effects of neo-liberalism on music education

A summary of the reference to the conclusions in the matrix (8.1)

Conclusions:

4.The music classroom is a site of multiple practices (habitus') for adolescents arising from a broadening definition of composing creativities and the intersections of different music 'knowledges'.

5.The music classroom is situated within a particular institutional field predated upon by neoliberal performativity pressures (uni-directional).

7.Teachers' practices adapt and negotiate the intersections between different musical knowledges, the intersections with adolescent development/world view and the demands of external accountability pressures.

8.Teachers are less confident teaching in areas that they have not 'lived through' themselves (includes digital learning practices, multiple ways of composing creativities).

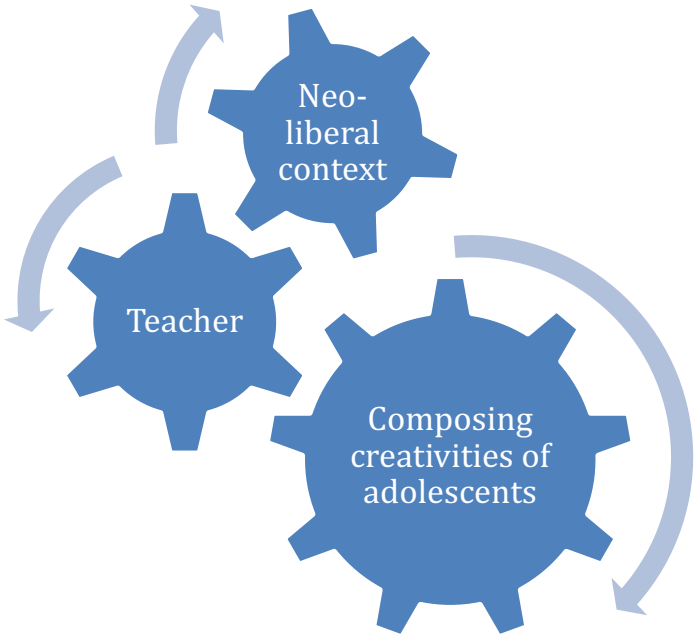
9.Teachers function reflexively, joining together a patchwork of visible and invisible forces.

Throughout the analysis and discussion of the three studies, I have sought to illuminate the assemblages and entanglements of classroom practice through different findings from the range of evidence, touching on learning cultures, psychological research, Bourdieu's sociological analysis, identity, different access routes and the

broadest conception of pedagogy. One final interconnection for consideration is the dominance of neo-liberal aims and the way in which it intersects with composing creativities, particularly through performativity pressures but also through social class.

By looking at the practices and processes of composing creativities and pedagogy at a particular time of flux for pupils, this researcher cannot ignore the ways in which schools unwittingly perpetuate and mediate external power structures and what counts as 'domain specific knowledge'. This is embedded within the choices made to develop learning and understanding. The way in which different music practices and traditions (or knowledges) are approached within a classroom setting can either enable or inhibit the learning opportunities for adolescents (Burt-Perkins 2009). It is a result of social class entanglements with the legitimacy of musical knowledge and practice.

Figure 8.2 Diagram to illustrate the interconnecting forces (cogs and gears) in the music classroom: conclusions 7 and 9.



This is an entanglement which accords value to those types of knowledge such that commodification occurs and those commodities can become traded in a global world (Benedict, Schmidt, Spruce and Woodford 2015) and acquire global worth.

A long-standing example of a music product which reaches a global market is the series of ABRSM theory booklets which are omnipresent and seem to have persuaded

many music teachers that this is the only way to teach notation and harmony within the western classical tradition. I cite this example and challenge its musical validity as a way of teaching notation because the commodification process has forced a divorce from practice and the true nature of understanding the link between sound and symbol which is the basis for understanding notation. In my professional music teaching experience, its neat packaging of a limited aspect of music knowledge has permitted a certain level of de-professionalising (just follow the books!) and has caused substantial bewilderment to those learners for whom it has no immediate relevance because the links between sound and symbol have been bypassed. It relates to a very specific cultural practice.

Cultural practice is linked to social positioning within the neo-liberal purview, and such practices become an issue of social equity which the (state) school system, and therefore the music classroom, is supposed to challenge (UNESCO 2018). Neo-liberalism coopts virtuous attributes such as equal opportunity, aspiration, reward based on merit, freedom for the individual (competitive practice is the modus operandi) as the methodology for allowing everybody to do well. It shapes particular beliefs concerning the role of education in society and the attributes of an educated person (Horsley 2015). This neo-liberal framing becomes the only version of the future (Alexander 2018) to which both young men and women are tied through associations with aspiration (it is often 'poverty of aspiration' which is associated with working class families) and social mobility (conformity to middle class values and behaviours). In the neo-liberal championing of equality of opportunity, social equity is often a casualty if it operates within a system where other forces disrupt and prevent that access.

Let us briefly consider some of those forces (7.6, 7.7). Forces which perpetuate social class inequalities, gender complexities and economic disadvantage can only exacerbate underachievement, as they disrupt any idea of an equal starting point for development. So too, does the neo-liberal propensity to shift the responsibility for learning 'success' to individuals and individual families (Reay 2017). This is not just in terms of finance but the whole discourse of individual 'deficit' which often coagulates around the notion of 'resilience'. This particular term can be used as a proxy to invoke its antithesis, fragility, which also invites historical, paternalistic associations with

gender (James 2015). How may this relate to music education and female musical productivity?

In the previous chapter seven, I discussed another proxy concerning changes in the music industry and contemporary creative practices and whether young women are at a disadvantage because they are lost historically in the shadow of male dominance/performance behaviours. In articulating this idea, am I a contributor to the 'implied fragility' discourse? Do the changes in access to music performance platforms (in its broadest sense) actually provide an opportunity for young women which did not exist before? (5.4.5) Awareness of the shifting landscape and inclusion in the purview of trainee teachers through a renewed co-construction of teacher training pedagogy may alter the landscape for future female creators.

Processes of stratification include a shift to the 'self-improving school-led system' which institutionalises 'processes of segregation and polarisation' (Reay 2017). It is a continuation of reductive neo-liberal thinking which narrows fields of practice, controls economic resource and allies so neatly with the metrics of accountability and methodologies of performativity. It has given rise to Academies, Multi-Academy Trusts and Free Schools which augment government centralization using 'data surveillance' as a key controller and thus diminishes local agency (Greany and Higham 2018). These new types of school, imported from the USA and subsequently critiqued by Ravitch (2016) function on the premise that market competition, in the form of attracting the 'best students' (those for whom success at public exams is facilitated by middle class attitudes and culture), is economically prurient and enables England to have a presence in the global education market. It links to the idea that there is a direct link between education and growth in productivity, an idea which is challenged by some economists who cite evidence revealing a paradox, identifying the conundrum of the East Asian miracle economies and the experiences of sub-Saharan Africa (Chang 2010): that is, it is much more complicated and cannot be separated from culture.

The challenge to simplistic notions of a direct connection between education and economic productivity is important because it forces education communities to review its assumptions about the over-riding purpose of education and thus those knowledge

domains which constitute a curriculum. It is important because it challenges the privilege of STEM knowledges over arts practices which are being diminished within the curriculum in terms of resource and value to society, at the same time as being restratified as hobbies (or, for those with 'natural talent'). It results in a gradual slip towards recidivist conceptions and practices, and further consolidates public misconceptions and attitudes to towards music. It is antithetical to an understanding of relational agency and co-constructive knowledge creation within a holistic learning culture alongside the rewards of collaborative learning (Kirby 2016).

Contribution to the literatures

This aspect of the study has contributed to the literatures in the following ways:

1. It contributes to the discourse which challenges the neo-liberal objective linking knowledge to economic production in a simplistic uni-directional correlation. It supports the wide-angled multiplicity of knowledges which provide an environment for diverse creativities to arise from the collisions of symbols and perceptions that are facilitated within this.
2. It suggests further investigation into relational agency and arts practices.
3. It questions the encroachment of the term 'resilience' into education (and everyday) discourse, because of its potential to be used as a proxy for its opposite meaning, 'fragility', thus engendering another set of stratifications which marshal against developing social equity.

CHAPTER 9. RECOMMENDATIONS

Change agendas for practitioners and challenges for musical creators

The previous chapters seven and eight have discussed the findings, claims and conclusions from the research project. Let us now consider further the possible outcomes suggested by this work in terms of three strands: the public arena, the classroom studio and professional training and development.

9.1 Challenging public policy:

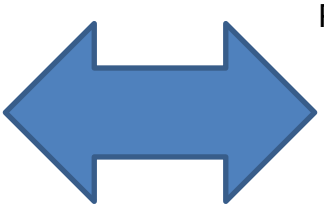
The intersections between the knowledges of the subject domain and the public and political context

The aim of the research project has been to find out, almost from a broad 'grounded' mindset of this researcher, how adolescents engage with composing activities within a particular site of practice. In designing the research so that three interconnected music-making communities contribute their perspectives to this quest, a number of narratives and entanglements have been made visible resulting in this presentation of assemblages.

As with any research conducted reflexively, the analyses, themes and conclusions have been created through a particular 'working' lexicon which has served to support my own meaning-making, tied as it is to my personal 'subjectivities', influencing the creation and interpretation of classroom data through to identifying findings. For an extended part of the process, my lexicon revolved around the idea of continua with which the music teacher had to contend, manipulating the sliding scales within the vortex of classroom activity.

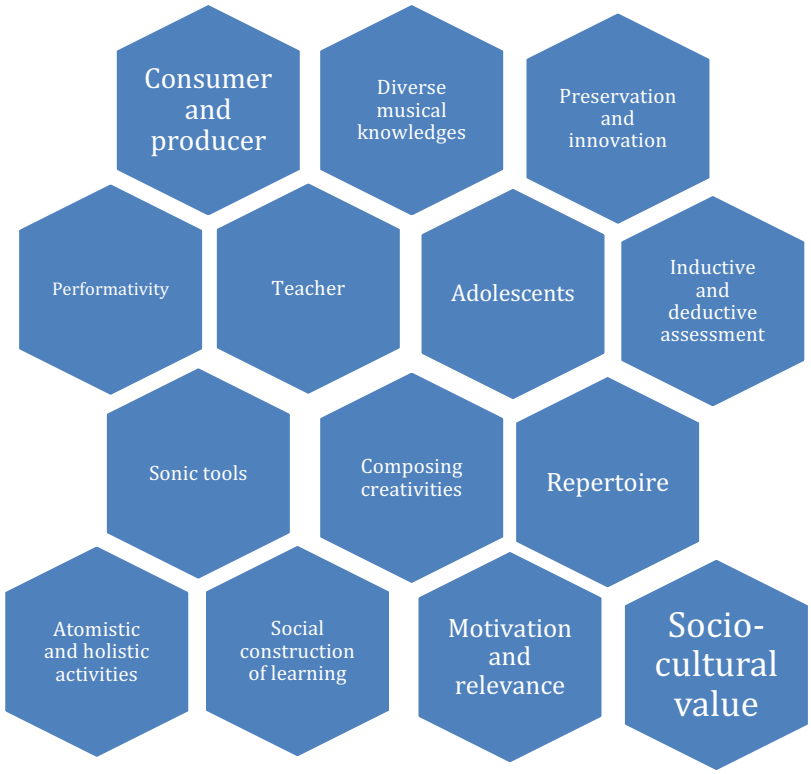
Figure 9.1. Continua with which the music teacher engages

Atomistic		Holistic
Structural		Phenomenological
Deductive		Inductive
Passive		Active
Preservation		Innovation
Consumer		Producer
‘Behaviourist’		Constructivist
Stratified knowledges		Inter-knowledges
Class-associated cultural value		Social equity



However, the process of grouping findings into themes which produced the resulting conclusions has occasioned a lexicon indicating the relationship of assemblages, patchwork and puzzle. This is a result of identifying a model of classroom activity which moves away from linear understandings of making meaning towards a collection of colliding and overlapping experiences which facilitate learning in a more holistic manner: more akin to the creative possibilities of ‘accident and design’ and summarized by conclusion four. Furthermore, it purposely moves away from a discourse which implies any stratification of knowledges.

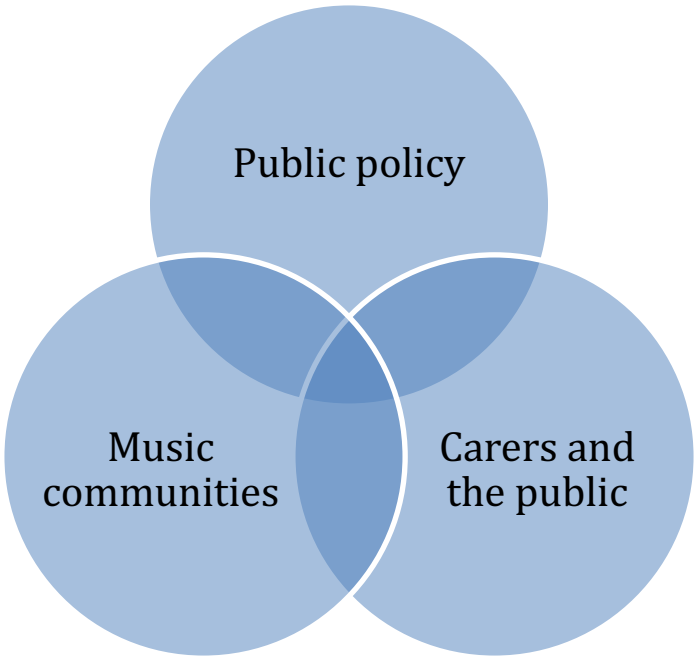
Figure 9.2 A patchwork representation of assemblages and entanglements (visible and invisible) in the music classroom.



In addition, an early claim made in this dissertation cited a dissonance between domain specific knowledge (the understanding of musicians and music educators), public knowledge (the perceptions and discourse of non-specialists) and public policy (the governments and professional bodies who exert power and influence). Each of

these interested and influential groups can be said to have lexicalised their perceptions and conceptions of composing creativities making them an easily identifiable personification of a particular force (as identified in this research) or line of argument with which the classroom practitioner has to attend.

Figure 9.3 The three concerned parties influencing the music classroom



For example, the lexicon of carers and the public includes words such as: reading music, natural talent, job prospects, career. Public policy protagonists talk of attainment, cultural markets, culture (in terms of preservation or commercialisation) and structure. Whereas those in music communities within education talk of music-making in many forms, learning through sound, immersive experiences and interpretation of ideas and emotions. (Finnegan 2007).

How are we to make sense of these different threads when looking towards the future? The over-layering patchwork model of practice and adolescent learning defies containment by the singular vision of the classroom perpetuated by the neo-liberal purview. The patchwork perception of the classroom defies easy alliance with the associated technological storing and monitoring of assessment practices which

constitute current government metrics because the practices cannot be defined in a unidirectional trajectory of 'achievement'. The patchwork model defies simplistic ordering.

As noted earlier, Fautley's (2015) work concerning assessment in music education identified such a conceptual dissonance at the heart of classroom practice: models of learning are identified and accepted within education communities typically as being 'spiral' in nature or as involving the interleaving of ideas (Ebbinghaus 1885) but these are then subject to an understanding of progression in learning as constituting a structured and ever-increasing ordered trajectory.

The logic of the findings and conclusions within this research project, particularly conclusions three, four and five, point towards modes of evaluating adolescent practices of composing activities which capture the full range of inductive practice true to the nature of the domain. This asks that music teachers are accorded more credit to make their own professional judgments and commentary on the work of the adolescents in their charge (my Prospero), resisting the imposition of a simplified algorithmic assessment onto music-making and consequently determining the worth of that music-making.

In fact, it would involve the producers of public policy in England adopting the sort of respect for education professionalism found in countries such as Finland, a country which is often cited as one of the world's leaders in terms of educational achievement as seen in the international PISA scores (Alexander 2010) and which holds in high esteem its teachers and educators. The Finnish education system has very little national formal assessment (undertaken mainly in connection with entrance to higher education) lending credence to the idea that repeated formal monitoring of children's work through national testing is not necessary for an increase in attainment (Sahlberg 2014). If one considers Ravitch's work (2016) concerning the education system in the USA, it is tempting to believe the opposite, perhaps perpetuating a bogus correlation!

Making sense of the wider perspective of public policy context (incorporating the three influential groups shown in diagram 9.3 above) is necessary because these are dominant forces with a public voice who challenge practice and who need to be

challenged publicly concerning their views about classroom practice. It is a challenge to and for professionalism.

However, before looking longingly at education systems in other countries, we must remember the differences in political and cultural context as well as other social and economic factors: to overlook such things is why many educational initiatives transported from other cultures have limited success (Hargreaves and Fullan 2012). England and the USA have pursued a neo-liberal world view whereas this does not dominate Finnish culture in the same way. (Nevertheless, we must not forget that Finland is classed as a stable capitalist system in economic terms.) There are significant differences in population sizes, diversities of communities, taxation systems and cultural value: all aspects which have been identified as factors to be considered when evaluating 'successful jurisdictions' (Alexander 2010) in educational terms: in broader terms, Chang (2010) has much to say about economic myths.

Another inherent paradox in the lexicon/discourses of the future refers to the term VUCA (Volatile Uncertain Complex Ambiguous), an acronym originally created in connection with leadership concepts in the US military (Bennis and Nanus 1987),as noted earlier, and one which occurs in the socio-educational literature as part of discussions concerning future practice. Taking the words at face value, the acronym could be said to ally with a desirable perception of composing creativities in the classroom, according to this research (understanding volatile to mean 'could go anywhere'), because it resists the uni-directional deductive approach to pedagogy and curriculum.

Instead, the acronym seems to have invoked the exact opposite mindset for the forces of neo-liberalism: the way of addressing a VUCA future is to devise specific pathways for future lives which can be controlled and predetermined. It prioritises the pursuit of 'order' as it pertains to regularity and predictability, making random events an exception (Bauman 2000/2012) and therefore maintaining the world-view and privilege of the dominant classes (cf Marx 1867) and stratified knowledges. In the school context this leads to deterministic, controlled praxis in its widest sense. It can also lead to a recidivist curriculum which reinforces the social stratification of knowledges and

social iniquity. It acts against the understanding of creativity which occurs through making meaning through the collisions of symbols and ideas from numerous sources.

Public policy documents reflect concerns for the future and 'preparing the workforce'. The concern has been heightened within our current generation because the rate of societal and industrial change has accelerated beyond the imaginings of previous generations due to the possibilities created by digital and technological advances across the globe. The future can no longer be carefully planned for (if it ever really could) because we do not know what is going to be 'available' for our adolescents. The discourse relates to an understanding of the world in which everything must have a use or purpose, a world that is organised and bounded (Bauman 2000/2012). Public policy is praxeomorphic predominantly and therein lies the challenge when faced with rapid technological change. We can only plan in ways that we already understand and within which we function despite our stated intentions.

How does this last statement guide us when analysing the adolescent composing experience in terms of the data created within this study? How does it guide us as we consider support for adolescent composing creativities in a 'futures-ready' classroom?

The data created which resulted in conclusion 7 made visible the many factors influencing praxis deriving from the intersections between single-vision public policy and the assemblage/patchwork model of actual adolescent practice. (2018 Greaney and Higham) To elucidate further, study three made visible a palpable tension *within the teachers themselves* concerning the restrictive performativity pressures on composing creativities and between the realisation of the creative possibilities/objectives of the adolescents because of a broader aim to maintain music as a subject within the curriculum. In other words, to use a colloquialism, these participants felt it was worth 'losing a battle to win the war'.

It demonstrates further the ways in which current functioning systems and environment (the praxeomorphism noted earlier) also exert an influence on the ability to adapt pedagogy and enact curriculum change, as resource allocation is often linked to performativity. This aspect is also part of the discourse which includes an assumption that everything in the world serves a purpose: there is no room for

anything which lacks a purpose or function, where purpose is defined as gaining employment and creating economic growth (Bauman 2012 et al). We can recognise this position from the lexicon of two of the key influential parties represented in diagram 9.3.

Additionally, it is significant to remember that conclusion eight which referred to teacher confidence concerning those composing cultures and practices which did not form part of the teachers' own formative music identity experiences, implies a certain perpetuation of this functional view of the purpose of adolescent endeavour. That is, the ways in which musical meaning and understanding were formed for these teachers can exert more than a residual influence on the ways in which their own pedagogy and practices are shaped. The social and co-constructions of meaning remain the foundation for future personal development.

By making it visible, this study exhorts music education professionals to think about possible 'interventions' across our own profession in order for the classroom to become more contemporary, in terms of curriculum and pedagogic fluidity, and 'futures-ready'. I have used the more dynamic term of 'interventions' rather than 'professional development' because the language nudges us towards an active, co-creative type of activity (Kenny 2017) rather than an implied, more passive 'automatic software update' perception of the practice (this characterises much mandatory exam board update professional development and is often the total diet of professional development on offer for music teachers due to its public exam imperative and high cost which causes other professional development opportunities to be declined).

The study found evidence, offered by the teacher participants themselves (see chapter 6) that lone music teachers (and small music departments) welcome a greater number of professional composing creators into their classrooms to work alongside both the adolescents and themselves. Experiences and workshops like this enable a broader co-creative experience to take place, in terms of relationships and composing creativities. They enable teachers to work reflexively (conclusion 9) and point towards conceptions of 'working in a third space' (Westerlund and Karlsen 2017) via adapted relationships between adults and adolescents (Facer 2010). If one were to hypothesise further, this scenario is more representative of the ways in which many

composing creators work together in real-world contexts, across many music knowledges. It allows for the broadening definition of 'composing creator' to include the producer, conductor and the programmer as well as the master drummer from West African musical traditions and the sitar player within Indian music to identify just a few for reconsideration.

Perhaps we are now very near the point where distinctions between composing, improvising and performing are becoming unhelpful and provoke me to remember that the design of this research was built on a particular model of classification (Swanwick, NC et al 1988). In my efforts to hypothesise and speculate about a 'futures-ready' music classroom from the data created from this research and the allied bodies of literatures, I am guilty of praxeomorphism too.

Taking this realisation as a starting point, and pursuing the theme of challenging the trajectory of public policy and pursuing the development of a broader understanding of the social constructivist nature of composing creativities, where do we as music communities begin the task? From the research undertaken concerning school improvement and development (Hargreaves and Fullan 2012 et al) it would seem that we start with engaging the participants themselves by harnessing the range of music-making communities in co-constructive activities within the new partnerships that have been created through recent government policy (we can only move from where we are).

However, in order to do this we need to confront a number of factors which may work against the engagement of in-service music professionals in professional development which is not tied to very narrow objectives and outcomes.

Axiomatic to neo-liberal policy, the current structures of schooling in England contain incentives and public acknowledgement through competition and performativity, aspects highlighted by the Greany and Higham report (2018). As part of the redefined structures and systems, we must not overlook the development that schools and school partnerships are now responsible for just under 50% of initial teacher training (UKSA 2018) rather than a university-led system: a development which has been supported through national financial incentives as part of the 'self-improving school-

led system' agenda. It has implications for new entrants into the profession because *the way in which they enter the profession* is fundamental to shaping future practices and attitudes (cf, chapter 6, to be discussed further).

According to the Greany and Higham report (2018), the pressures of competition and performativity are resulting in more socially iniquitous outcomes through creating the discourse of winners and losers, the resilient and the fragile and a certain resulting pathologism and neuroticism by carers and parents, as human beings seek to obtain socially acceptable reasons (to their class?) for adolescents not obligingly fitting into a questionable implied typicism. The discourse provides a further fit with neo-liberal practice in that we can now see a rise in 'therapeutic entrepreneurialism' (Ecclestone 2017) which seeks to perpetuate and capitalise upon an alarmist interpretation of lack of attainment allied to adolescent mental health, once again ensuring that the blame lies with individuals and not wider policy (Reay 2017/8).

To continue further, some research in the area of well-being identifies that the way to counteract the acceleration to embrace the issue is to 'prioritise inspired and meaningful subject teaching and much more empathetic and authentic communication with young people' (Headteacher, in Eccleston 2017, p.24).

There are resonances here with the conclusions identified in this research concerning adolescents and composing creativities, suggesting a collective need for education communities to address the persistent macro lens approach to attainment (with its implied discourse of individualism and 'otherness') in favour of a wide-angled perspective of learning and teaching that allows for deep, immersive experiences that are not necessarily tightly-bounded with predetermined (predictable) outcomes. Some philosophers argue that well-being links inextricably with,

'an educational commitment to developing enquiring minds and habits of thought which encourage the questioning of what lies outside of the self' (Clack 2012, p.507).

The argument follows that the heuristic nature of such engagement in the creative, constructive processes (Csikzentmihalyi 1988) and the accompanying adult communication enables any well-being issues to be identified in a naturalistic setting

arising from established relationships. From what we know of humans as a species, this may well support the well-being of teachers through 'blurring the lines' of some of the more incompatible intersections they negotiate within the classroom (conclusion four).

Perhaps we should be viewing the 'progress' of our adolescents in terms of potential across the trajectory of life, a more connected and natural way of understanding health and well-being, an orientation predisposed to navigating the ebbs and flows for sustainable and long-term satisfaction rather than accepting the short-termism of the rhetoric of resilience and fragility (Clack 2012, James 2015).

I conclude therefore that a re-thinking (re-visiting) of in-service professional development for music educators is timely and embraces the argument I am pursuing here: to explore possibilities for 'futures-ready' music classrooms from the premise of the patchwork perception of the classroom resonant with all interested parties. Music educators need to identify time and opportunities to become 'playfully' involved and professionally comfortable/confident with the patchwork model of music education which is relevant to, and reflects the lives of, adolescents. It needs to include group composing creativities as well as composing and performing using social platforms and networks. Furthermore, we must harness the professional development models that have been accepted by government and the general public. For example, the mandatory 20% of working life which has to be spent on professional development and 'new knowledges' within the medical profession. Similarly, the new apprenticeship models of training require 20% of study time to support learning (DfE 2018) Why should this only be available for new entrants into the profession?

It implies an assumption that learning and teaching have a bounded knowledge base and a limited number of strategies for action. An artisanal conception of music learning, privileging high levels of technical skill over creative thinking (Hargreaves, McDonell and Miell 2018). By implication, teaching is perceived as a job and not a profession, ignoring our understanding of learning as a socio-cultural construction and the complexities of the classroom: complexities which evidence that professionalism can be defined as the ability to address anomalies rather than typicalities (McIntyre 1986). The assumption allies with ideas of transmissionism as the mode of all practice.

Therefore, it is time to redevelop co-creative professional development within school and school partnership settings through using reconfigured opportunities of working between schools, universities and the many other practitioners in our wider subject and education communities. This is not a new idea. In the north-eastern United States, programmes such as 'Composing Together' (Kaschub 2013) were developed in 2007 with the intention of addressing classroom practitioners' lack of experience in teaching an area that was not part of their own musical experience or training. Practitioners worked with other practitioners composing, and learning composing pedagogy in week-long courses. Understanding that foundational knowledge and beliefs influence teachers' decision-making means that opportunities such as this can develop a shared understanding between the music education communities of what is known about children's composing creativities and consequently allow a broader community of practice to develop (Kenny 2017).

Returning to the UK, the most deeply engaging composing experiences with which this writer has been involved took place early in her career. This type of professional development took place annually, over a weekend, in a fairly isolated location. No more than twenty local music teachers (it was open to the whole county), joined by the County Music Advisor and advisory teachers became a community of learners and group composers. The weekends were led by two music advisors from the West Midlands who were developing their own practical expertise and understanding of composing creativities (Bunting 1987). These were truly immersive experiences which were not linked to any idea of 'tips for teachers to take back to the classroom'. However, in my own case I can cite a fundamental change in my perception, thinking and therefore practice as a result of these occasions. More than that, my own fear and trepidation concerning composing creativities had been assuaged through this approach to professional development (anecdotally, I occasionally encounter other peers who took part in the weekends which lasted for a period of about five years. We talk of them always as especially memorable events and ourselves as a particular community (Wenger 1988).

Therefore, perhaps new entrants into the profession coming through apprenticeship and other school partnership routes could inhabit a holistic co-creative training mindset

and so extend the practice further into in-service practice. Such a development from school-based initial teacher training, through the newly qualified phase and into the recently qualified period of practice, can be allied to the aims of research and development, making audible the voices of musician-practitioners. In this way, we can begin to 'turn the ship' of public perception and mis-conception through multi-community engagement (Finnegan 2007) in composing creativities. As an education community, we must demand that new practitioners cast off an acquired functionalist conception of teaching (Dezutter 2011) built on transmissionist ideas perceiving instead that our adolescents are part of the co-constructive process, and recognising that this is the way that learning engages the intellectual participation of adolescents.

Public policy, particularly from 2010, has cajoled and nudged a particular model of education and educational structures allied to a set of perceptions concerning learning, teaching, schooling and professionalism which support a neo-liberal view of the world. A wider understanding of the social construction of composing creativities and other aspects of domain-specific learning can be developed through building a very broad community of practice involving public engagement and involving educators and adolescents too. It needs to embrace the facilities provided through social and technological change, and to broadcast experiences and discoveries. It is an act of the social construction of understanding in itself, commensurate with the contemporary lived experiences of so many of us.

9.2 Making visible the patchwork of co-created activities

Differing perceptions, cultural values, the patchwork within the vortex, the epistemological and ontological amphitheatre

The three studies, which permitted three interconnecting perspectives of the music classroom to be made visible, have produced further evidence to consolidate our understanding of the classroom that has composing creativities at its centre, as a place of 'open texts' rather than 'closed forms' (Allsup 2013). Composing creativities are a significant mode of the co-creative synthesis of musical ideas and understanding. This does not mean that specific closed forms from the various musical knowledges are not to be encountered within their own bounded terms. It *does* support the idea of 'adaptive pedagogy', 'liquid pedagogy' and 'praxial pedagogy' (Elliott 1995) as

necessary additions to the discourse of initial teacher training and professional development. Furthermore, these words signal a shift in perception and practice as they become key constituents of a wider discourse, which needs to grow from the creative compositional activity described in the previous section, as part of a renewed and wider public and policy discourse.

As a way of communicating my own metaphors of the adapted practices of music teachers without words, I include an image here which, for this writer, so accurately sums up the movements and energy of the assemblages, and patchwork within a vortex of classroom activity, and the teacher's place within it.

9.4 Image of a Whirling Dervish from The Words in Blood, Pathkar K. Sanam

What does this mean in terms of the regular classroom experience for adolescents and teachers? What benefit can be shown to arise from making visible this 'messiness' or fluidity from this particular research study, as by definition I have made visible (alongside others) one of the most difficult intersections to negotiate? That is, the intersection between the variously-bounded nature of the many compositional creativities in which adolescents are participants and the tightly structured uni-directionalism of the public policy performativity agenda via assessment frameworks which often result in compositional artefacts being squashed into them. This is part of the cumulative evidence which has resulted in conclusion five.

The support required to develop adolescent creative processes may originate from the exploration of ideas and the consequent generation of new ideas (Stauffer 2013)

although it is but a short step turning understanding of these valid psychological processes into a predictable liturgy of uninspiring practice. At this point, it is worth making visible the difference between perceptions of the classroom driven by *teachers teaching* (more in section 9.3 below*)* and the understanding of the classroom as a place which facilitates how *adolescents learn* within the specific site of the music classroom which sits within the wider context of many musical cultures.

Referring to data from study three in particular, one of the teacher participants quoted feedback from his pupils identifying many of the lessons as 'samey'. The implication being that motivation to learn was diminishing as a result of the lessons being seen to fit a formula. As noted in chapter six, this caused the teacher participant to face the fact that some of his practice was perceived by his pupils as ritualised in nature, and to rethink his approach to the year nine composing experience. The teacher cited this experience as the beginning of his own personal development in terms of adaptive/signature pedagogies: an example of the continual necessity to zoom out as well as zoom in – to reflexively adjust practice and make sense of the classroom - by fitting a wide-angled lens as well as a macro lens to our 'reflection *in* practice' camera. It is in this way, that the teacher as Prospero can facilitate and negotiate the diverse adolescent perceptions of composing creativities, as identified in conclusion one. (However the frailty of the Prospero metaphor is because it is still linked to ideas of teacher dominance/centrality and associated structural imperatives.)

In conclusion four, I stated that the music classroom is a site of multiple practices, which offers further insights into the amphitheatre of the classroom. The image calls up images of Roman gladiators and suggests a battling for dominance and superiority by one form of knowledge over another (perhaps an appropriate description in some music classrooms). This is a provocation underlying my research as that struggle for dominance infers an alliance with the social strangulation underlying neo-liberal imperatives (despite proponents' declarations of the opposite) (Reay 2017). However, I am proposing support for a line of thinking which perceives the classroom amphitheatre as a place where a co-creative 'Cirque du Soleil' could be welcomed, housed and grown.

As discussed earlier, composing creativities take place within a particular site of practice: it is a cultural practice which means that participation is inextricably bound up with learning (Folkestad 1998/2005). Furthermore, such an understanding concerning the ways in which adolescents make meaning through composing creativities should form the basis of an adjusted discourse, as part of the process for developing wider public understanding and consequently future support in terms of policy and resource. It is these broader areas of conclusions two and four which need to be pursued and impact much further on public consciousness if we are to gently recalibrate the contexts and conditions for the 'futures-ready' classroom based on the research evidence presented in the public domain during the last ten years (Facer 2011).

Continuing further, making visible and discussing music education activity using a discourse of multiplicity alongside a value-neutral acceptance of the different musical habitus' is important for the change in public perception that suggests itself from the assemblages presented in this study (notwithstanding that making a statement including the term 'value-neutral' betrays a particular value in itself). Public perception and public policy are intertwined and so possible dissonance between these two influential parties and the lived- experiences and world-view of adolescents, whilst being expected to a certain extent, needs to be managed and negotiated as part of the perpetual evidence/relevance tension which is an existential thread throughout formalised education systems (as noted through this study).

The particular importance is because of the place that composing practices have in the lives of adolescents at this crucial stage of personal development., as stated in conclusion three. From earlier discussion, we know that engagement in particular composing creativities is used to integrate and segregate from others, to find a 'tribe', as a part of identity formation (Heaven 1994). Similarly, musical preferences are used to indicate conformity, rebellion and in more subtle ways social class and attitudes and from indications in this particular study, another aspect of that identity formation is the characterisations that adolescents assume, consciously or unconsciously, as part of the social construction of learning. It is an area which could be studied further in order to explore the complexities of adolescent identity formation and the occurrence of permanent or transient characterisation adoption as part of the modes of learning.

Continuing further with aspects of identity, let us return to the implications of conclusion one and attempt to pull together the diverse adolescent perceptions derived from their lived-experiences from within a mix of cultures inhabited by our young people (4.4.3, 5.2). These diverse perceptions should be considered from the perspective of a learner (that is, not from a teaching perspective, more later) and are entwined with the development of identity, both as an adolescent and as a musician. We know from the literature on identity that it is a constantly evolving concept of self which develops through the negotiations across many social situations (Hargreaves, Macdonald & Miell 2018). We know also that there is an organic relationship between adolescent musical identities and musical development: it has a reciprocal dynamic which also influences the rate of musical development (Folkestad 2006). The concept of multiple identities is of particular significance because it reflects the fluidities and a certain level of transience in contemporary lives which have arisen due to the rate of technological and societal change alongside the diverse cultures encountered by adolescents.

This study makes visible the multiple perceptions of composing creativities from the comments of the young adults reflecting back on their school music lessons as well as the comments from the year nine adolescents. Together with the observations undertaken by myself and the smartphone evaluations emailed to this researcher, the study supports an envisioning of the music classroom as a place where the patchwork of practices (5.4.2) meet and collide with each other through such communities of adolescent practitioners (conclusion 4). What is significant also is that these two perspectives enable us to view the possibilities for developing a lifelong engagement with music, because the 'model' for engagement is consonant with the practices from the wider cultures, and has been 'practised' and reinforced during the formative period of adolescence (Huston1983).

It could be said that the assemblages which are present in the music classroom reflect epistemological and ontological differences *predominantly from the perception of a teacher whose own identity has ossified during a period of less socio-cultural-technological change,* thus leading in part to conclusions six, seven and eight. Adolescents are 'into music' and one way or another this is usually held on some sort

of personal device. Creating music is part of our culture and a socially-constructed creative form of making meaning in, and organising, the world through sound and symbol. Being a composing creator is a socially and culturally defined concept (6.4.4) which is fluid and relates to engagement primarily in a dynamic form (Hargreaves, McDonnell and Miel 2018).

Where there is a perception of difference by adolescents evidenced in this study, an awareness of a defining line between knowledges, it relates to the Western European Classical tradition and the ability to read staff notation. However, adolescents can be defined as musical in ways which do not involve staff notation (Smith 2013). Notation is a line of distinction historically connecting the WEC tradition to the worthiness of academic study (because it includes a mode of literacy), due to its relationship to socio-cultural value and aspiration. Historically therefore, it has formed the basis of curriculum design in terms of public examination content and consequently continues to form the basis of much public understanding as evidenced through the particular discourse referred to in section 9.1. It is a particular habitus which operates within a particular institutional field (Bourdieu 1996) and has resulted in conclusion five.

However, because of this long-term hold on the curriculum and consequently public perception, adolescents in study two seemed to defer to the others in the class who played an orchestral instrument (5.4.5). I have explored many of the reasons in chapter five but have returned to it here because this deference is an aspect of the evidence for conclusion one. It ties together values, knowledges and perceptions which are brought into the music classroom acting alongside practice in learning/learning through practice (Folkestad 2006) and musical identity/musical development (Hargreaves, McDonell and Miell 2018) contributing towards conclusion seven.

There is another aspect of the music classroom as a place of co-created understandings which needs to be explored further at this point. In terms of hypothesising the ‘futures-ready’ music classroom, the power and dynamics of the relationships between adults and adolescents needs to be deconstructed further. In particular, my claim that a landscape perspective of the patchwork model of the classroom needs further facilitation in the future, challenges typical understandings of

the role of the teacher and dimensions of practice (6.4.3). It must also consider the role of shared values and value-making within the composing creator communities as this is part of the social construction too (O'Neill 2018). We know that the way the music curriculum is devised and delivered has a huge influence on the development of music identities and learning because it forms part of the construction of a wider narrative about composing creativities (Barratt and Stauffer 2009).

In returning to the role of the teacher, there are certain tensions between the perspectives of the *teacher teaching* and *adolescents learning* within a classroom context.

Historical associations with the concept of teaching include notions of expert, authority, organiser and controller to name just a few. More recently, the education discourse speaks of being a facilitator and enabler which implies a modification to the relationship with adolescents and a move away from such a rigid transmissionist view of teaching purpose. Although within my own professional purview, I surmise that this coaxing language obscures the reality of the policies of performativity.

However, the language of creative co-construction resides more habitually with notions of improvisation (Sawyer 2011) alongside adapting reflexively to the diversity of learning environments. There is evidence from my research to support this analysis of the teacher's role and it has resulted in conclusion nine. The teacher participants in study three all talked of the ways in which they could facilitate expanded real-life experiences. Their comments articulated their embedded understanding of adaptive practices and of particular signature pedagogies which embraced the particularities of adolescent learners (a fuller discussion is found in chapter six). One of these concerned addressing a perceived need from the adolescent pupils for a recalibrated relationship, to be regarded and treated as a fledgling adult communicating in many ways with an established adult: and this included curriculum activity in the form of diverse composing activities.

I have now identified a further complicating intricacy which I identified at the start of the study. This relates to a phenomenon (and evidenced by various in-class assessments according to the teacher participants) that identifies the progress of

many year nine adolescents as somehow regressing from their achievements in earlier years. There are a number of factors which may contribute to such an assessment and these are discussed in chapters five and six. However, within the context of a 'facilitating' music classroom and an over-arching performativity agenda, the teacher is presented with a pedagogical conundrum: should she/he pursue the diverse more holistic and world-relevant approach which is a signature of an appropriate creative pedagogy for year nine adolescents (6.4.3) or find myriad ways of re-teaching skills and concepts that were once evident? Such decisions are taken in full understanding of the impact on the adolescent in terms of motivation, interest, identity and therefore lifelong engagement with composing creativities (O'Neill 2018).

What else should we consider to facilitate broad notions of a 'third space' (Westerlund and Karlsen 2017) learning environment as appropriate for a 'futures-ready' music classroom ? We should perhaps return to an idea of multiple adults co-constructing composing creativities within school partnerships. As proposed in section 9.1, we need to consider the development of broader communities of practitioners and researchers leading on from a revised pedagogy of initial teacher training and professional development, reflecting real-world practices, given that potential new entrants to the profession generally start their training with a functional, transmissionist view of teaching (Smith 2013) mindset.

9.3 Preservice training, professional development and partnerships

Let us revisit that most uncomfortable of knowledge intersections (where teaching/facilitating true to the nature of composing creativities collides with a uni-directional performativity imperative), and add another wide-angled dimension to it: considering the institutional context of the school and the music classroom within it, are we educating *in* music or *through* music? (Bowman 2018) Or, to continue with my own argument for a movement in the discourse, in what ways has this study made visible considerations of the ways in which we educate *in* music alongside the ways in which we educate *through* music?

It is useful to restate the arguments and possibly reframe them in the light of the evidence from this study, and other similar research. It is necessary because as a

music education community, we need to demonstrate a confident evidence-based understanding of the adolescent world-view, its similarities and differences from adult perspectives, in order to begin to create a trusting professional training community with those seeking to become school music teachers. In my professional experience, pre-service music teachers are bombarded with many messages about the status of music to which they attest understanding to a greater or lesser extent. (Henley 2012)

However, what can be stated, with the certainty that comes from experience, is that they will not have considered it from an interdisciplinary perspective which is at the centre of making sense of education and takes time for new trainees (Wilson and Deaney 2010). A fundamental aspect of making a coherent sense of pre-service teacher training, just as in creating music, is the management of transitions and of 'problematising' the endeavours/classroom. It is the role of the community/collective of teacher-trainers to straddle both banks of the river, helping the new teachers to construct multi-disciplinary and multi-modal understandings of the learning world, forged from their own musical identity and experiences, and the new 'case book' of practice (McIntyre 1986) and musical understanding from working relationships with adolescents (6.4.1).

So, data from the teacher participants in study three (6.4.2) encapsulated the many ways in which music teachers educate *in* music. These are the perspectives and values of musician practitioners, composing creators who are driven by the opening out and sharing of the joy, relevance and intrigue of this particular creative form. I have discussed at length and in detail the aspects of compositional creativities that are woven into the ways we educate *in* music throughout this research project.

However, one of the perplexities facing music teachers, in a public policy context driven by a neo-liberal economic model, concerns the ability to marshal a battery of consonant arguments validating and justifying a place for music in the school curriculum. The process involves revisiting the purposes of schooling within and without musician and education communities (Finnegan 2007). Thus confronting a further muddling of epistemological and ontological perspectives. It is from this context that one often hears justifications for music in the curriculum in terms of the support for other curriculum areas which are less 'problematic' for non-musicians. It is almost

as if music should be accorded ‘special status’ as a subject which leverages the potential for higher attainment in other areas thus assuming shared goals (Bowman 2018). Many of these ideas seem to have attained educational mythical status from some early research which few people can now cite but which lurks in the collective mind nevertheless.

For example, ‘learning music helps you to organize and structure and be logical which helps develop numeracy’. Also ‘music and languages go together’ which does have an evidence base to an extent but this justification is offered with a hopeful demeanour, in the assumption that if you study music it will help you to ‘catch’ languages somehow (rather than similarities in cognitive processes). It could be argued that such justifications are worthy, although I conclude that if we cannot make the case for music as a distinctive domain of knowledges utilising sound and time which is of value to human beings in many ways, we are putting in jeopardy ourselves the place of music in the curriculum.

More worrying are the justifications that are almost insultingly paradoxical: ‘It’s good that children have the chance to do the less academic subjects, to give them a chance to do things where they don’t have to worry so much….’ and from a number of Teaching Assistants ‘I won’t stay with him in music. It’s good for him to have some time to relax away from me’. My final example refers to the many schools (quite often primary schools but not exclusively so) who unquestioningly timetable mathematics, English and science in the morning and then schedule arts and PE activities in the afternoon ‘when they don’t need to be so fresh and they have less energy’. Aside from any other considerations, I despair at the underlying messages to pupils that are being transmitted by such well-meaning thoughtlessness.

I have cited this collection of typical anecdotes because it is so important to music educators, and therefore teacher trainers, as evidence from this study attests (8.1), to work from a position of rich knowledge and practice concerning the cognitive and cultural domain which has composing creativities at its centre. The process of teacher training is another practice of co-creating deep knowledge (Wilson 2004, Door 2014). In this instance facilitating trainees to address their previous assumptions which may include thinking that being a composing creator is a solitary activity (6.4.1), working

with them musically to create in groups and digital creative platforms themselves so that they can confidently enable adolescents to do so (Smith 2013). In other words, a broadening of the perception of composing creativities to embrace and prepare for patchwork practices with adolescents, to develop the mindset preparing for 'liquid' and 'signature' pedagogies absorbing the analysis and evaluations within the work of the extensive Creative Partnerships project (Thomson and Hall 2014).

In this way, we return to the issue of educating *through* music. To address and frame the perception of the classroom as a place of inter-musical knowledges and multi-musical knowledges is a way to simultaneously reject the perpetuation of social and cultural stratifications: it places composing creativities within a wider music ecology (Savage 2015). Future music education teaching communities will be able to reject the simplistic, atomized conceptions of composing creativities pursued by the public examination boards if their professional preservice training and subsequent professional development enables them to 'live' the same 'worlds' as adolescents, experiencing and exploring a different type of relationship with adolescents through co-creating within a '3rd space' or adapted context (Westerlund and Karlsen 2017).

As part of the reconceptualization, the definition and function of assessment practices benefits from further consideration. The purposes of assessment and the language used to describe it (and the resulting applications) are often used in muddled ways (Fautley 2015). Some of the data from this study suggests a need to separate out and then re-form the many strands of assessment with prospective teachers in a way which observes the holistic and heuristic nature of immersive composing creativities whilst resisting the assumptions about assessment derived from the dominance of the WEC traditions (Spruce 2007).

I refer here to the particular misunderstanding about assessment which was discussed earlier, concerning the imposition of an upward straight-line trajectory of learning progress (which underpins neo-liberal policy that uses simplistic performativity measures through a limited range of metrics to generalize about attainment) onto an understanding of learning perceived as spirals, cogs and gears which resonates with the findings and conclusions in this study. This view of the micro-management of assessment has led to a 'tunnel-vision' approach to lesson planning and lesson

evaluation which is derived from a misreading and over-simplification of Hattie's work (2012) and reinforced by some of the OFSTED criteria for a successful lesson. Similarly, these performativity imperatives are built on an assumption that assessment is only valid if undertaken by external individuals with whom the creators have no relationship. One of the central tenets from this research, however, is to make visible the patterns of relationships between adults and adolescents and to argue for these to be expanded through the co-creative possibilities of composing creativities.

What is particularly paradoxical and incongruent in terms of composing creativities, is that this assumption is in no way reflected in the work of composing creators (dead and alive). That is, is each successive Prince song 'better' than the last? Is Beethoven's greatest symphony the ninth or the third? Similarly, is Schoenberg's Pierrot Lunaire 'better' than Verklärte Nacht? What about the vast canon of work created by Joni Mitchell? Does 'Coyote' demonstrate further progress over 'A Case of You?' And who would like to start 'assessing' the work of Björk? Collaboratively defining the criteria behind my examples provides a way into exploring the many uses and misconceptions concerning assessment, in addition to developing critical thinking further through music by discussing seminal works (what does that mean? On whose terms? Why? In the case of pre-service teachers, we are not engaging our trainees to move from 'the familiar to the unfamiliar' (Blacking 1987) rather towards the 'related unknown' (Fautley 2015).

The practice of co-constructive teacher training is to go through this process with hopeful entrants to the profession, sharing in a dialogic manner the nuances of meaning and impact (Door 2014), a process which is based on continuous 'dialogue' through music-making (Folkestad 2005) in adapted communities containing university teachers, school teachers and other music practitioners. In other words, using the interplay of newly formed professional learning communities to progress learning.

At the same time, those involved in new teacher development need to understand that we are disturbing identities and certainties, perhaps 'rocking' the conviction that brought the students to a preservice training programme in the first place. The pursuit of this aim, which allies with the notion of building adapted communities of composing creators, arises from the consideration together of conclusions six, seven, eight and

nine, as well as the futures-looking aim cited in 9.1 of reframing public understanding from a 'grounded' perspective of teacher preparation for a 'futures' classroom.

Much pre-service teacher training, according to the literature and personal experience, already includes three or four way critical conversations between trainee, subject mentor, partnership training manager and university tutor as a basis for the individual development of new teachers (OBU ITT School Direct route handbook). However, we must not be disingenuous about the possibilities for shared and ultimately 'peer-reviewed' assessment of pre-service teachers at the present time. The marriage of university summative assessment regulations with ground-upwards professional-reviewed practice and aspiration can result in uncomfortable conversations: the reality being that the power, for recommending the professional award is conferred, does not reside with the trainee. It is this last fact which therefore cannot produce an equal, balanced relationship between the participants. However, it is a model of how working with adolescents and composing creativities can form the basis of a 'signature pedagogy' for adolescents in a manner which addresses conclusion eight (cf. Kaschub 2013).

The new context of using school partnerships and federations creates an opportunity for continued growth in professional knowledges and practices to be undertaken as continuing preparation for working with adolescents. It suggests that we try to realise and make visible ideas taken from the evidence in this study and elsewhere of increasing the number of adults working with adolescent composing creators in relationships which more accurately replicate practice from professional lives. It suggests internal and external hubs of composing practice (Greher 2013) perhaps led by a new type of professional practitioner who coopts emerging training policy for the benefit of professional practice.

As part of a proposal to consider adapted relationships between teachers and adolescents, perhaps our reviews of preservice training and extended professional development should make visible refreshed dimensions of the role of *teachers teaching* alongside the diverse cultural and composing creativities of adolescent *learners learning*.

This would make visible the shifts in teacher and adolescent identities as part of the wider entanglement between the uncomfortable coexistence of neoliberal and globalized predictability and control, and arts domain co-construction holism and heurism. Composing creativities are the basis for a commercial and economically productive industry, the success of which is often not as visible as other industries in England. It is a casualty of the entanglement itself, evidence of the epistemological and ontological amphitheatre in a global context. It is another way we make meaning in the world.

CHAPTER 10. FINAL THOUGHTS: COMMUNICATION, THE ACT OF CREATION

10.1 Contribution to the academic fields:

This research project has contributed to the fields in the following ways,

1. Consultation with young adults reflecting on their music education during their adolescence reveals differences in discourse between teachers and pupils which is the result of the many ways of co-constructing meaning
2. The co-opting of recognizable characterisations, through which adolescents interact with their peers and make meaning in music, provides a framework which potentially illuminates further study into the nuances of the co-construction of knowledge
3. The adoption of such characterisations by adolescents is not necessarily fixed and may be viewed as part of the multiple identities which adolescents inhabit throughout this period of their personal development
4. The researcher is part of the social construction of learning in practice-based contexts. Maybe the situation of two adult colleagues and the adolescents is a snapshot of what a future music classroom could like in terms of 'agency as relationship' and an embedded reflexivity of practice, learning and knowledge creation.
5. Exploring composing creativities through different perspectives, reflections *on* action and reflections *in* action, alongside the influence of identity formation, offers a broad landscape within which to triangulate and evaluate classroom activity
6. The nature and value of adult and adolescent relationships, in whatever combination, awareness of the authenticity of 'present-mindedness' within creative activities in the classroom, is an important consideration for addressing fast-changing unpredictable futures, in a manner which challenges the restrictive and socially iniquitous pre-determined future of neo-liberalism
7. Understanding music education pedagogies as a mediator of ontological and epistemological tensions points towards a renewed approach to initial teacher training which seeks to illuminate the dilemmas and embrace difference.
8. It contributes to the discourse which challenges the neo-liberal objective linking knowledge to economic production in a simplistic uni-directional correlation. It supports the wide-angled multiplicity of knowledges which

provide an environment for diverse creativities to arise from the collisions of symbols and perceptions that are facilitated within this.

9. It suggests further investigation into relational agency and arts practices.
10. It questions the encroachment of the term ‘resilience’ into education (and everyday) discourse, because of its potential to be used as a proxy for its opposite meaning, ‘fragility’, thus engendering another set of stratifications which marshal against developing social equity.

10.2 Originality and rigour:

This research project, described and discussed in this document, is entirely my own work and has been developed through my work as a researching professional and throughout a five-year period of study. It is rigorous and aligns with the general protocols of education research.

10.3 Creating and communicating:

In creating and communicating my case in the light of the research evidence and conclusions, I have used a number of metaphors which could be grouped in the following ways:

- Images of performance spaces, power, struggle and dominance, amphitheatre, arena
- Images of patchwork, circus, community, social creativity.

These have been analysed and discussed through the perspectives offered through the lenses of a camera alongside perspectives of landscape. Through the different lenses we perceive and make sense of the visibilities: macro lens, wide-angle lens, telescope.

However, combining the two, in an effort to create a completely unified argument, produces a level of paradox. The frailty of the Prospero metaphor is because it remains linked to ideas of teacher dominance/centrality and associated structural imperatives, despite capturing the energy of a vortex, rather than a more level, expanded multi-patchwork model of social construction within diverse communities.

As a final reflection on my study, I conclude that these two sets of metaphor work alongside each other because together they offer a way of:

- Moving forward in terms of developing composing creativities in the classroom with adolescent practitioners without discarding progress to date
- Renewing models of pre-service and continuing professional development through offering familiar images representing rich practice and a perception of a 'futures-ready' music classroom.

Therefore, perhaps this slight metaphorical misalignment at the centre of my argument is a strength, in terms of nudging forward practice and policy, renewing perceptions and practices within and external to composing creators, music educators, education practitioners and public communities.

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APPENDICES

Appendix A: Table to illustrate the relationship between each research question, primary groups of participants and the literature

Adolescent perceptions, from young adults and adolescents.	*Adolescent' practices, from young adults and adolescents.*	*Practices of composing, from young adults, adolescents and teachers.*	*Teachers' perceptions.*	*Teachers' practices, from young adults, adolescents and teachers.*	*Teachers' perceptions, practices & relationship to pedagogy.*
RQ1a. What are adolescent perceptions of composing creativities?	RQ1b. What are adolescent practices of composing creativities?	RQ1c. What are some of the practices that constitute composing creativities?	RQ2a. What are teachers' perceptions of composing creativities?	RQ2b. What are teachers' practices in relation to composing?	RQ2c. What is the relationship between teachers' perceptions of composing creativities and their pedagogical practices?
Green 2001	Lave and Wenger 1991	Structural	Hattie 2012	Hattie 2012	As column 4
Wiggins 2011	Green 2001	Linear/propulsive	Burnard 2013	Burnard 2013	Sawyer 2011
Schippers 2010	Campbell 2011	Vertical	Mateiro & Westvall 2013	Mateiro & Westvall 2013	Mark 1998

Bailes and Bishop 2013	Burnard 2012/2013	Cultural/social expectations	Finney 2013	Finney 2013	
Scott 2013	Cheetham 2013	Lave and Wenger 1991	Hargreaves & Fullan 2012	Hargreaves & Fullan 2012	
	Finegan 2007	Green 2001	Burnard 2011	Burnard 2011	
		Campbell 2011	Way & Webb 2007	Way & Webb 2007	
		Burnard 2012/2013	Odena & Welch 2009	Odena & Welch 2009	
		Cheetham 2013	Bourke 2010	Bourke 2010	
		Finnegan 2007	Hargreaves, Welch, Purves & Marshall 2011	Hargreaves, Welch, Purves & Marshall 2011	
			Hargreaves & Marshall 2007	Hargreaves & Marshall 2007	
			Thompson & Campbell 2010	Thompson & Campbell 2010	
			Roberts 1991	Roberts 1991	

Appendix B. Summary of research questions linked to studies and methods.

	Location of evidence	Methods
RQ1a What are adolescent pupils' perceptions of composing creativities?	Study 1, 2 (3)	Study 1: young adult interviews reflecting on school music lessons during adolescence. Study 2: development and observation of a composing project with two year nine classes, including reflective analytical voice memo recordings using pupil smartphones. (Study 3: analysis of teacher interviews.)
RQ1b. What are adolescent pupils' practices of composing creativities?	Study 1, 2 (3)	Study 1: young adult interviews, reflecting on school music lessons during adolescence. Study 2: development and observation of a composing project with two year nine classes, including reflective analytical voice memo recordings using pupil smartphones. (Study 3: analysis of teacher interviews.)
RQ1c. What are some of the practices that constitute composing creativities?	Study 1, 2, 3	Study 1: young adult interviews reflecting on school music lessons during adolescence. Study 2 development and observation of a composing project with two year nine classes, including reflective analytical voice memo recordings using pupil smartphones. Group interviews included. Study 3: Teacher interviews reflecting on personal development as a composer as

		well as their composing pedagogies.
RQ2a. What are teachers' perceptions of composing creativities?	Study 3, 2 (1)	Study 3: interviews with music teachers reflecting on their personal development as a musician alongside their composing perceptions and practices. Study 2: observation and analysis of the management of a composing project. (Study 1: young adult interviews, reflecting on school music lessons during adolescence.)
RQ2b. What are teachers' practices in relation to composing creativities?	Study 3, 2 (1)	Study 3: interviews with music teachers reflecting on their personal development as a musician alongside their composing perceptions and practices. Study 2: observation and analysis of the management of a composing project. (Study 1: young adult interviews, reflecting on school music lessons during adolescence.)
RQ2c.What is the relationship between teachers' perceptions of composing creativities and their pedagogical practices?	Study 3 (1)	Study 3: interviews with music teachers reflecting on their personal development as a musician alongside their composing perceptions and practices. (Study 1: young adult interviews, reflecting on school music lessons during adolescence.)

Appendix C: Table to illustrate the process of analysis for each research tool, linked to the research questions. (Theoretical base – social constructivism.)

	Observation	Interviews: individual	Interviews: pupil groups	Documentation: compositions	Documentation: Written feedback questions. Individual pupil audio-diary recordings
RQ1a. What are pupils' perceptions of composing creativities?	Field notes, video recording. Analysis: label and code.	Field notes, audio recording. Discourse analysis, label, code concept map.	Field notes. Coded analysis.	Analysis of musical concepts, skills, processes, relationships during creation.	Discourse analysis, label, code, concept map.
RQ1b. What are adolescent pupils' practices of composing creativities?	Field notes, video recording. Analysis: label and code.	Field notes, audio recording. Discourse analysis, label, code concept map.	Field notes. Coded analysis.	Analysis of musical concepts, skills, processes, relationships during creation.	Discourse analysis, label, code, concept map.
RQ1c. What are some of the practices that constitute	Field notes, video recording. Analysis: label and code.	Field notes, audio recording. Discourse analysis, label, code concept map.	Field notes, Analysis: label, code, concept map.	Analysis of musical concepts, skills, processes,	Analysis of musical concepts, skills, processes,

composing creativities?				relationships during creation.	relationships during creation.
RQ2a. What are teachers' perceptions of composing?	Field notes & memos regarding practice. Labels, codes, pedagogical & musical concept maps.	Field notes, label, code and meta-code.			
RQ2b. What are teachers' practices in relation to composing creativities?	Field notes & memos regarding practice. Labels, codes, pedagogical & musical concept maps.	Field notes, label, code and meta-code.			
RQ2c. What is the relationship between teachers' perceptions of composing and their pedagogical practices?	Field notes, video recording. Label, code , conceptual map.				

Appendix D: Pupil questionnaire for written evaluation.

How did your composing go today?

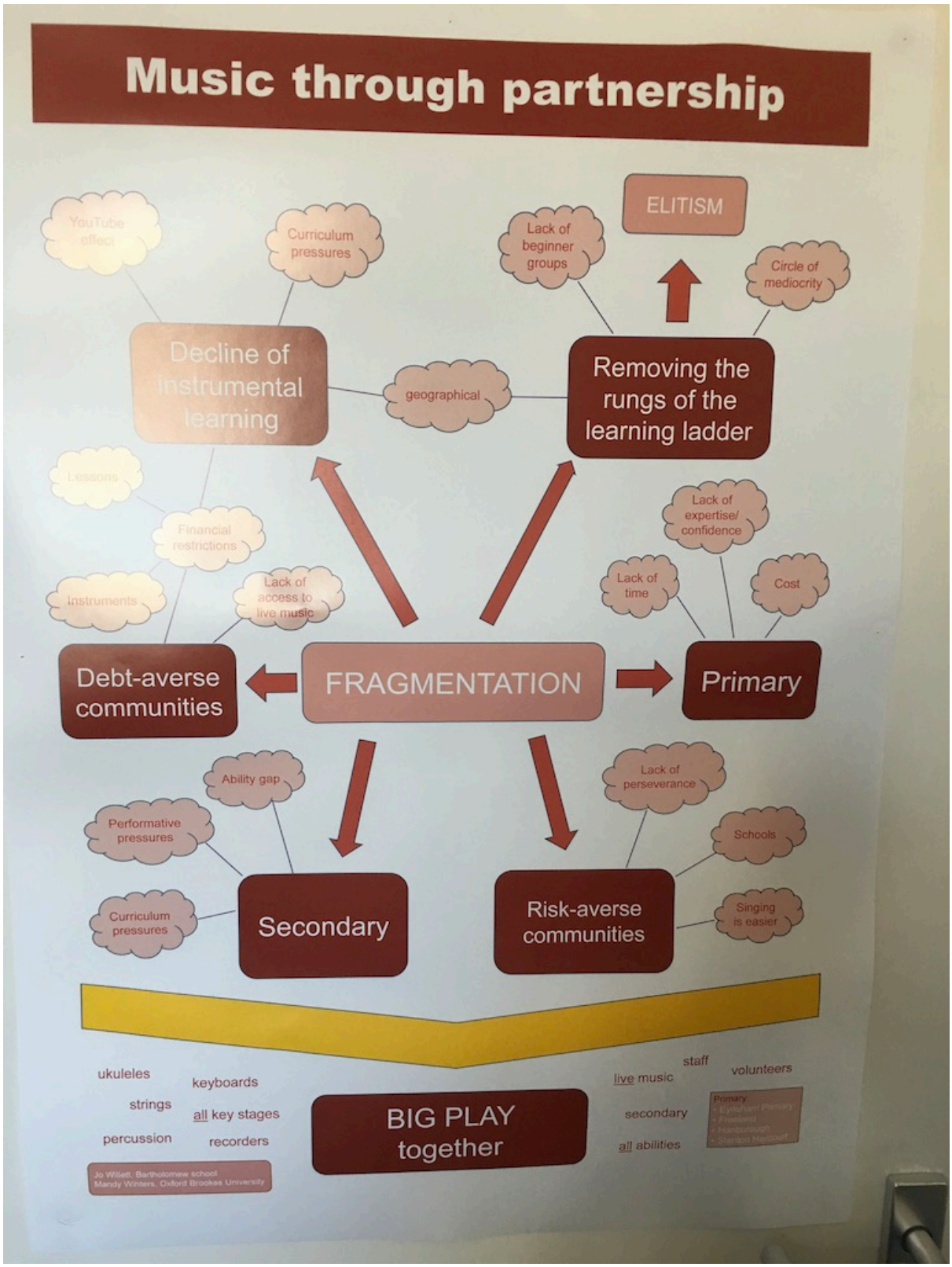
1. How did you start making your composition today?

2. How does your group go about making music together?

3. What do you think was successful about your piece?

4. Where will you start with your piece next week?

Appendix E: 'Being Human' poster from the OBU partnership conference



Appendix F: Letters to gatekeepers and participants

Ms Mandy Winters

Academic Lead for Educational Partnerships
Oxford Brookes University
School of Education
Harcourt Hill Campus
Oxford
OX2 9AT.

March 11th 2014

Dear XXX,

I hope you don't mind me approaching you concerning a music education research project. (I used to work with XXXX on music education projects many years ago.)

I am currently studying for my doctorate at the University of Cambridge. The purpose of my research is to find out the current 'state of play' concerning teachers' and pupils' conceptions and practices of composing in school. The work also includes an exploration of the use of mobile technologies for composing by young people and interviews with young adults in their twenties reflecting on school music activities (this part has already started). The final objective is to develop a methodology for professional development of music teachers which enables us, as a community, to be creative and innovative in music teaching.

I am writing to ask permission to undertake a part of my research work in the music department of XXXX School. Your school would be one of two or three schools invited into the project: selected because you have a lively department which demonstrates good practice.

The work would fall into two categories. Firstly, I would like to observe the composing work of a year seven and year nine class for a period of six weeks from September 2014 (or some point during that autumn period). Secondly, I would like to work on a joint project with one of your music teachers and one class for a period of about 4 lessons, to try out various composing technologies (all freely available) and to record the pupils' thoughts on the process as they proceed (using voice memos and the recording facility on a laptop computer). You have my assurance that this work would not interfere with the demands of the national curriculum or disrupt the children's learning – it is meant to support it.

Upon the completion of the entire research project, we will be hosting a series of events at Oxford Brookes, and hopefully one or two schools, for music teachers and creative practitioners to discuss findings, practices and develop creative teaching further.

If my proposal meets with your approval, I will then talk further with the Head of Music and other arts staff to plan carefully for the new academic year.

Many thanks for considering my ideas, and I hope to catch up with you about other partnership matters very soon !
Yours sincerely

Mandy Winters
Academic Lead for Educational Partnerships, Oxford Brookes University
Music Education programme leader

Email permission from a teacher participant:

---------- Forwarded message ----------
From:
Date: 17 March 2014 09:45
Subject: Music Education Research Project
To: "mwinters@brookes.ac.uk" <mwinters@brookes.ac.uk>
Cc:

Dear Mandy,

Lovely to hear from you.

I would, of course, be delighted for you to do some research at XXXX.

I look forward to hearing from you and catching up.

Hoping you are well.

Best wishes

XXXX

Appendix G: Ethics form:

RESEARCH ETHICS REVIEW CHECKLIST
FOR FACULTY OF EDUCATION

Question: Who needs to complete this checklist?
Answer: Any student or member of staff on the Faculty of Education's payroll who is planning to undertake research involving the collection of information from children, young people, teachers or other adults working in educational organisations, parents and other human subjects.
Note: Do not fill in this form if you are already completing the Cambridge University Psychology Research Ethics form

The Faculty's Three Stages of Ethical Clearance

Stage 1 involves you in completion of this Ethics Review Checklist. This is the first stage of three. It will help you (and others) decide to what extent you need to become involved in the second and third stages. When you have completed it you (and the Faculty) will be in a position to make this judgement.

Stage 2 will involve you in discussing any ethical dimensions of your research in some depth with another 'knowledgeable person of standing'; this is a very likely outcome of completing the checklist. Further details are provided on page x.

Stage 3 will involve you in obtaining formal 'ethical clearance' through the Faculty of Education's procedures; some projects will need to proceed to this stage. Further details are provided on page 6.

Details of the Project

Project Title: What are the conceptions and practices of composing, of teachers and young people ?
What are the compositional processes use by young people ? What is the place of informal learning ?

Name of Researcher: Mandy Winters

Position in Faculty: Research Student

Email address: mw564@cam.ac.uk

Usual contact address:

Students Only

Course of study: Ed D

Supervisor's name: Professor Pamela Burnard

Supervisor's email: pab61@cam.ac.uk

Supervisor's contact address: Faculty of Education, Hills Road, Cambridge.

All the questions on this checklist deliberately offer you just two answers ('yes' or 'no'). You will probably find that you can answer many of the questions unequivocally one way or the other. However, sometimes you may wish there was an 'it depends' response category. If you find yourself in this position, please give the answer which suggests that, at this preliminary stage, there might be an ethical issue requiring more discussion at Stage 2.

Code of Practice relating to Educational Research

1a) Have you read the *Revised Ethical Guidelines for Educational Research* (2004) of the British Educational Research Association (BERA)? (if you have not read it, the latest version is available at http://www.bera.ac.uk/files/2011/08/BERA-Ethical-Guidelines-2011.pdf

Yes.

1b) Is this Code relevant to the conduct of your research? Yes
If you have answered 'no', please briefly explain why:

1c) Do you agree to subscribe to the Code in carrying out your own research?
Yes

2) Are there any aspects of your proposed research which, in the context of BERA's Code of Practice, might give rise to concern amongst other educational researchers?
No
If you have answered 'yes', please briefly list possible causes for concern below:

a)

b)

c)

Obtaining 'Informed Consent'

3) Are you familiar with the concept of 'informed consent'? (if you are not familiar with this concept you should first consult the following source: page 6 of the BERA guidelines above).
Yes

4) Does your research involve securing participation from children, young people or adults where the concept of 'informed consent' might apply?
Yes

If you have answered 'yes' to Question 4 above, please answer the following questions.

5a) Do you believe that you are adopting suitable safeguards with respect to obtaining 'informed consent' from participants in your research in line with the Code of Practice?
Yes

5b) Will all the information about individuals and institutions be treated on an 'in confidence' basis at all stages of your research including writing up and publication?
Yes

5c) Will all the information collected about individuals and institutions be presented in ways which guarantee their anonymity?
Yes

The Involvement of Adults in the Research

6a) Will your research involve adults?
Yes

If you have answered 'yes' to Question 6a above, please answer the following questions;

otherwise move to Question 7.

6b) Will these adults be provided with sufficient information *prior* to agreeing to participate in your research to enable them to exercise 'informed consent'?
Yes

6c) Will the adults involved in your research be in a position to give 'informed consent' themselves with respect to their participation?
Yes

6d) Will these adults be able to opt out of your research in its entirety if they wish to do so by, for example, declining to be interviewed or refusing to answer a questionnaire?
Yes

6e) Will these adults be able to opt out of parts of your research by, for example, declining to participate in certain activities or answer particular questions?
Yes

The Involvement of Children, Young People and other potentially Vulnerable Persons in the Research

7a) Will your research involve children, young people or other potentially vulnerable persons (such as those with learning disabilities or your own students).
Yes

If you have answered 'yes' to Question 7a above, please answer the following questions;

otherwise move to Question 8.

In educational and social research 'informed consent' regarding access is often given by a 'gatekeeper' on behalf of a wider group of persons (e.g. a head or class teacher with respect to their pupils, a youth worker working with young people, another person in an 'authority' position).

7b) Who will act as the 'gatekeeper(s)' in your research?
Please list their position(s) briefly below and, where this is not self-evident, describe the nature of their relationship with those on whose behalves they are giving 'informed consent'.

i) Head teacher
ii) Head of Music Department
iii)

7c) Will you be briefing your 'gatekeeper(s)' about the nature of the questions or activities you will be undertaking with the children, young people or other potentially vulnerable persons involved in your research?
Yes
7d) If another person (such as a teacher or parent of a child in your study) expressed concerns about any of the questions or activities involved in your research, would your 'gatekeeper(s)' have sufficient information to provide a brief justification for having given 'informed consent'?
Yes
7e) If unforeseen problems were to arise during the course of the research, would your 'gatekeeper(s)' be able to contact you at relatively short notice to seek advice, if they needed to do so?
Yes

7f) Could your 'gatekeeper(s)' withdraw consent during the research if, for whatever reason, they felt this to be necessary?
Yes

7g) Might other people consider that you yourself are the 'gatekeeper' for the research (e.g. projects involving gathering information from your own students or pupils)?
No

Other Ethical Aspects of the Research

8) Will it be necessary for participants to take part in the study without their knowledge and consent at the time? (eg covert observation of people in public places)
No

9) Will the research involve the discussion of topics which some people may deem to be 'sensitive'? (e.g. sexual activity, drug use, certain matters relating to political attitudes or religious beliefs)
No

10) Does the research involve any questions or activities which might be considered inappropriate in an educational setting?
No

11) Are drugs, placebos or other substances (e.g. food substances, vitamins) to be administered to study participants or will the study involve invasive, intrusive or potentially harmful procedures of any kind?
No

12) Will blood, tissue or other samples be taken from the bodies of participants?
No

13) Is pain or more than mild discomfort likely to result from the study?
No

14) Could the research involve psychological stress or anxiety or cause harm or negative consequences beyond the risks encountered in normal life?
No

15) Are there any other aspects of the research which could be interpreted as infringing the norms and expectations of behaviour prevailing in educational settings?
No

16) Are there any other aspects of the research which could be to the participants' detriment?
No

17) Will the study involve prolonged or repetitive testing?
No

18) Will financial inducements (other than reasonable expenses or compensation for time) be offered to participants?
No

What Further Steps to Secure Ethical Clearance are Required?

Please transfer your responses to all the questions to the grid below by ticking the appropriate boxes.

Question	1a	1b	1c	2
Yes	X	X	X	
No				X

Question	3	4	5a	5b	5c
Yes	X	X	X	X	X
No					

Question	6a	6b	6c	6d	6e
Yes	X	X	X	X	X
No					

Question	7a	7b	7c	7d	7e	7f	7g
Yes	X	X	X	X	X	X	
No							X

Question	8	9	10	11	12	13	14	15	16	17	18
Yes											
No	X	X	X	X	X	X	X	X	X	X	X

Interpretation of Results

If you have ticked any of the shaded cells above, then you should assume that further discussion involving Stage 2 procedures is required because some aspect of your proposed research is likely to be 'ethically sensitive'. In practice, many issues can be resolved at this stage.

Members of staff should be especially careful about research involving their own students (question 7g). *If you have ticked 'yes' in response to one or more of questions 8 to 18, both Stage 2* ***and*** *Stage 3 clearance will definitely be required.*

Stage 2 Clearance

Any 'ethically sensitive' responses identified above should be discussed with a 'knowledgeable person of standing'.

In the case of students within the Faculty, this person will, in almost every case, be the person supervising your research.

Members of Faculty staff will need to exercise some care in selecting such a person. S/he is likely to be someone with considerable experience of research in a cognate area to your own and quite likely to be one of the more senior members of the Faculty. S/he should not be someone who is also involved in the research nor should they be someone with whom you regularly collaborate (whether in relation to research, teaching or administration). The test, in every case, should be whether an outsider would judge the person chosen to be 'independent'.

On completion of the discussion, the 'knowledgeable person of standing' is asked to choose one

of the following three responses, to delete the other two and to affirm their views by adding their

signature.

a) I have discussed the ethical dimensions of this research and, as outlined to me, I do not

foresee any ethical issues arising which require further clearance.

Student signature: . . . . . Date of discussion: . . . . . .

Signature of 'knowledgeable person of standing' . . . . . .
(Supervisor)

Lodging this form

It is your responsibility as the researcher to lodge this form with the appropriate person well in advance of undertaking your research.

Students should provide their supervisors with a copy which can be lodged with other papers their supervisors are keeping about their work. If Stage 3 clearance is required, supervisors will take steps to initiate these procedures.

Members of staff should lodge a completed copy of this form with the Secretary to the Director of Research. They should draw attention, albeit briefly in the first instance, to the nature of the issue(s) arising. The Director of Research will then advise on the appropriate Faculty procedures to be followed to enable the research to be considered for Stage 3 clearance.

Researchers should be aware that Stage 3 discussions could involve them in making modifications to their research design or proposed procedures and may, in certain circumstances, result in ethical clearance being withheld.